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EDITORS' NOTE

The Editors wish to state that no change of policy is implied by the use in this number of the half-tone instead of the collotype process for the reproduction of photographs. Neither the desire for economy—ever laudable and in war-time perhaps a duty—nor the desire to yield to the expressed wish of a particular contributor would by itself have sufficed to overcome their obstinate prejudice in favour of collotype as being not only the better process but a long-standing characteristic of this journal. Yet the two desires together have prevailed, and the Editors trust that this lapse, as they regard it, may be excused together with any other imperfections in this war-time issue. They feel uneasily that there may be many such, since owing to war conditions not all the authors have had the opportunity of correcting their proofs.

THE SCULPTURES OF SAKJEGEUZI

By ELAINE TANKARD

WITH PLATE XLIII

A NOTE on the sculptures of Sakjegeuzi was published in the *Annals* of 1934.¹ There the relief of the Priest King was described as possessing a very remarkable feature, a face executed in three-quarter view. Examination of the relief, however, and appreciation of its relation to the companion slabs, leads to the adoption of a more rational explanation. A moment's consideration of the principles which underlie all archaic art, and of which the existence has long been recognised,² brings conviction that the execution of an oblique view of a face in eighth-century Hittite art would indeed be a most unlikely phenomenon.

In all archaic or primitive art the craftsman follows certain fixed rules, and these rules develop naturally from his own mental attitude to his subject. He works not from a model but from a mental picture, in which he combines the various features of his subject in their most characteristic aspects, to form a whole which is as expressive and as unnatural as a caricature. Thus he places full-length eyes in a profile face, and a broad front-view chest above profile hips and legs. The most characteristic aspects of the features and parts of the body are invariably the direct front or direct profile views. Hence it follows that the artist develops the habit of working in two planes at right angles to one another. The sculptor is assisted in the acquisition of this habit by the fact that his material is very frequently a rectangular block of stone, on the four vertical faces of which he can sketch the outline of his subject. When the surplus material is carved away, an angular figure remains which is completed by the rounding off of its edges and corners. The finished work with its flat surfaces, sharply defined planes and general angularity,

1. *Annals of Archaeology and Anthropology*, Vol. XXI, 1934, pp. 37 ff. D. M. Vaughan: Some notes on the Dado-Sculptures of Sakjegeuzi.

2. Gardner (Percy): *A Grammar of Greek Art*. Schäfer (Heinrich): *Von ägyptischer Kunst*. Leipzig, 1922.

perpetuates the shape of the block from which it was created. The lions and sphinxes of Sakjegeuzi were unmistakably executed in this manner.

The limitation to two planes is, however, apparent not only in free sculpture, but also in relief sculpture or drawing. Movement within these two planes is permitted, but oblique planes may not be introduced. The head may turn at right angles to right or left, or even backwards at an angle of 180° , but it may not turn at an angle of 45° , for that would introduce a three-quarter view, which is not a characteristic aspect and which, therefore, does not exist in the artist's mental repertory. Again, the invariable choice of single characteristic aspects of a subject leads naturally to the acceptance of the principle of a fixed view-point, and it thus happens that even sculpture in the round is designed to be seen from one face only.

The primitive ¹ artist, working on these lines, thus acquires gradually and quite unconsciously a very elaborate formula of representation, the application of which produces a work which is not in any sense naturalistic, but which is highly expressive, as it combines the essential features of a plan, an elevation and a caricature of the subject. Man must of necessity employ a formula of some kind if he wishes to reproduce three-dimensional objects in drawing or relief, or to translate living things into wood or stone. The formula with which we are familiar—that which aims at reproducing objects as the eye sees them, by means of foreshortening and its concomitant, the science of perspective—was introduced by the Greeks in the second quarter of the fifth century B.C. Before that time, all artists ² were content to express their ideas in accordance with the primitive formula, which is spontaneous and universal. It is the formula used by the savage, and by the European child, before his ideas are diverted by education or experience into more academic channels. Because this formula is spontaneous, exceptions are rare, and are more often apparent than real. In peculiar circumstances, an artist may devise a special treatment to fit the case, but that treatment will be based on the accepted formula, because, to the primitive artist, that formula is natural and right and any other is meaningless. Primitive art seems strange to us only because we have been trained by education

1. The word 'primitive' is here used in reference to art and artist, to express art which is not necessarily crude nor undeveloped, but which results from the acceptance of the primitive formula here described. Such art may be the result of long and consistent development, such as Ancient Egyptian, where the primitive formula may be studied in its highest and most elaborate form.

2. With the possible exception of the early art of the Indus Valley.

and experience to accept the formula introduced by the Greeks, and to believe that the only right way to represent an object is to reproduce it exactly as the eye sees it at a given moment.

The priest king of Sakjegeuzi is a striking example of an unusual treatment of relief sculpture which was devised in accordance with the accepted primitive formula to fit peculiar conditions. The relief stands on the flanking wall inside the palace portico, preceded by a sphinx, which in turn is preceded by a lion.¹ The lion is a large and imposing work. Its forequarters are carved in the round, but the back of the forelegs is attached to the end of the wall, on the inside face of which the body and hindquarters are carved in low relief. It is clear that the sculptor based his design as usual on the two planes formed by the sides of the rectangular block of stone, but in view of the position of the subject in the architectural scheme he considered these planes independently, and instead of the usual single view-point, he designed the lion to be seen from two sides, in direct front and direct profile view. Thus a normal example of free sculpture (front view) is combined with a normal example of relief (profile view) and there is no incongruity in the combination, for that appears only in an oblique view, which for the primitive sculptor does not exist. The same explanation accounts for the five-legged sphinxes of the central column base. Of their three hind legs two are regarded as free sculpture from the back view and the furthestmost is repeated in relief in the side view. Again the incongruity of the extra leg becomes apparent only in the unconsidered oblique view.

The profile of the lion is carved in comparatively high relief in order to assimilate it to the style of the forequarters carved in the round. The following figures on the inside wall, the man-headed sphinx and the priest king, are also carved in fairly high relief, though the depth decreases slightly towards the end, as one might expect from the requirements of the subjects. Where the relief is most shallow, it is still considerably higher than that of the figures on the returning walls in the front of the building, where the outlines are slightly incuse. These were in strong daylight, whereas the figures inside the portico would need to be outlined by heavy shadow if they were to be visible in the comparative gloom of the interior. The additional height of these reliefs, then, is taken up by the outlines, rather than used to give roundness to

1. Garstang: *Hittite Empire*, Plate XLIX, 1.

the carving of the figures. The outlines in general rise almost vertically from the background and are only slightly rounded at the junction with the face of the relief. The head of the priest king projects 5 cm. from the ground, and the upper edge of the wing of the sphinx projects from $4\frac{1}{2}$ to $3\frac{1}{2}$ cm.

Now the sculptor was apparently influenced by the fact that the forequarters of the lion were carved in the round, and he wished to complete the rest of the frieze to conform with the beginning. On the steep outline of the heads of the sphinx and priest king, therefore, he drew a second profile, to meet that on the face of the relief approximately at right angles, and carved as much of it as the depth of the relief from the ground would allow. Then along the front edge he completed the details, the paws and feathered breast of the sphinx, the bordered robes of the priest king. He was accustomed, in carving a piece of sculpture in the round, to work down from outlines drawn on the four faces of his rectangular stone block, and therefore he was able to satisfy his sense of fitness and, so far as space allowed, make the figures look complete from the front, without outrage to his principles. The faces were intended to represent, not three-quarter views carved in relief, but full front views carved in the round. The peculiar nature of this relief, then, is due first to the sculptor's desire to make the other slabs conform with the hybrid front slab and, secondly, to the need for clearly defined outlines in a comparatively dark position.

The illustration of the priest king in Fig. 1 of the article in the *Annals* (*loc. cit.*) is misleading, in that as a line drawing it can give no indication of the fact that the figure is carved in two planes, but rather suggests that the whole of the figure is executed on the flat surface of the relief. The photograph¹ (Plate XLIII) shows clearly the existence of the second shallow but sharply defined plane.

1. From the cast in Liverpool Museums.



THE PRIEST KING OF SAKJEGEUZI.

EXPLORATIONS IN CILICIA

The Neilson Expedition: Fifth Interim Report

Excavations at Mersin: 1938-39

WITH PLATES XLIV-LXXXV

The Historic Periods

Part III. The Iron Age: Post-Hittite Periods

Part IV. The Late and Middle Bronze Ages: Imperial-Hittite and Cilician-Hittite Periods

By JOHN GARSTANG

With contributions by SETON H. F. LLOYD, RICHARD BARNETT
and G. M. FITZGERALD

GENERAL SURVEY. In our previous reports we have described the stratification of our mound as seen in section (Part I), and given a more detailed study of the lowest (Neolithic) deposits by Mr. Miles Burkitt (Part II). It had been our intention to begin, now, a detailed and comparative study of the series of occupation levels from the Neolithic upwards. But under existing circumstances of war in Europe further excavations have not been possible, so that several important building-levels lying between the Neolithic strata and the one representing the proto-Chalcolithic Period (No. XVI) remain unexplored, and the gap is only partially closed by the soundings already described. The Early Bronze Age culture of the third millennium B.C. also is only represented as yet by ceramic specimens, which suggest, however, the presence of buildings in other parts of the mound.

Under these conditions we return to the top of our mound, and begin to describe more fully the archaeology of the Historic Periods with a discussion (mostly contributed by specialists in their separate

fields ¹) of the upper building-levels and their contents. These, as shown on p. 44, are eleven in number, and they have been excavated progressively during the past two seasons. It should be recalled, however, that the area selected for these preliminary investigations only covers a quarter of the site, ² so that more information may be forthcoming and present problems may still be solved by further work. The four upper Levels (I to IV) represent certain post-Hittite periods of the Iron Age, and though difficult to separate as building-levels (for reasons which will become apparent), a study of their archaeology shows them to be divisible into two groups. The uppermost must include two short mediaeval periods, as indicated by two separate groups of Islamic pottery and other objects.

It is with regret that (owing to the illustrations not being yet available) we have to defer publication of the detailed account of these Islamic specimens which was kindly prepared for us by Miss Florence Day, an expert in this field attached to the American Expedition working at Tarsus under the direction of Miss Hetty Goldman. Her notes classify the specimens in two series: the one, *EARLY* (8th-9th Century A.D.), including white clay pottery, pressed wares, cooking pots, glazes, monochrome green bowls and lamps as well as a colourless glass spoon inscribed in Kufi 'Kāsim made it.' To the same age belong some coins. The *LATER* series (13th-14th Centuries A.D.) include also glazed wares, bowls and lamps, a graffito sherd in cream and brown on which the last letters of a Kufi inscription are preserved; and another fragment in green and brown partly painted and incised and elsewhere painted only. In this group are found pieces of Mamluk pottery (13th-15th Century) and one example of Persian lustrous ware of the 12th-13th Century A.D.

These latest traces of occupation must have been implanted upon the mound after it had remained practically deserted for more than a thousand years, for immediately below them appeared the remains of two, if not three, rather confused building-levels, which represent a fairly continuous occupation from the 12th to the 5th Century B.C., as shown by Mr. Barnett's monograph on the varied succession of ceramic wares. These fabrics have a special interest: not only do they demonstrate

1. Under prevailing conditions it has not been found possible to consult these several collaborators on the final form of their contributions, two of which were written before the last season of field-work, and apologies are due to them in advance for such editorial additions and omissions as have been made.

2. Cf. Pl. XLV.

the resumption and continuity of local occupation after the great disaster which overwhelmed the Hittite Empire, but they illustrate also the survival of old traditions in the art of pottery making and the new trade relations of this epoch in Cilician history. From the standpoint of pure archaeology also the series of East Greek fabrics, and various local varieties of Hellado-Cilician wares, is welcome, and it is these which carry back the story to within a century of the destruction of the Hittite fortress. The presence of Geometric wares, whether Aegean or Cypriote, is not unexpected, since our earlier researches in the Cilician Plain have shown them to be a common feature at both Kazanlı and Sirkeli (*Annals*, XXIV).

The gap in the ceramic series between the 4th Century B.C. and the 8th Century A.D. already indicated is remarkable, and it is unrelieved

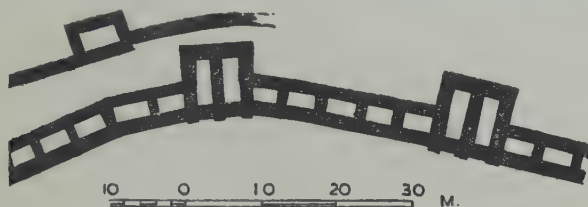


Fig. 1.—HITTITE FORTRESS WALL AT BOĞAZ KÖY.

by any isolated remains of the intervening period. It is true that our excavations have not extended over much of the whole surface area of the mound, but they covered more than an acre, and the curious fact remains that hardly a single fragment of typical Hellenistic or Roman wares has been found to bear witness to this long interval. The explanation is probably to be found in the independent development of the neighbouring site of Pompeiopolis, which is in full view of our mound and flourished during the period in question.

Levels V to VII belong to the Hittite Imperial Age, and are contemporary with the main rampart with mural bastions and chambers which so much resembles works at the Hittite capital near Boğaz Köy¹ upon the plateau (cf. Fig. 1). The buildings in each of these three levels were relatively well preserved and the ground plans have been established, notwithstanding the troublesome intrusion of numerous rubbish pits and silos (cf. Pls. XLIV, XLV and LXXXIV). The uppermost buildings of this series, together with the fortress itself in its last phase, which mark

1. Bittel, *Die Ruinen von Bogazköy*.

the end of the Hittite occupation, were found to have been thoroughly destroyed and burned. This episode is well dated by the discovery within the burnt layer of Late Mycenaean pottery (described in Part III below), while in the layer above were Hellado-Cilician wares¹ of the 12th Century B.C. In all probability, then, it marks locally the fall of the Hittite Empire, soon after 1200 B.C., during the great movement of peoples which swept across the country into Syria, as described in the *Annals of Rameses III*. The presence of these particular wares among the changed pottery of our site would seem indeed to confirm the presence of Achaeans and their kinsfolk among the displaced population.²

That the occupations of Levels V and VI in general belong to the Late Bronze Age is well seen by the presence of fragments of Cypriote milk bowls with 'wishbone handles,' and 'bilbils,' and other contemporary wares. In Palestine and Egypt the influx of such Cypriote and related pottery, already visible in the 16th Century B.C., became marked in the first half of the 15th Century B.C.; doubtless as a consequence of the expansion of Egyptian trade with the consolidation of the Pharaohs' Empire under Thothmes III. In Cilicia the parallel transition of culture seems to have followed in similar fashion upon the Hittite eruption into the Syro-Egyptian world of the Late Bronze Age under Subbiluliuma, soon after 1400 B.C., rather later therefore in date. It is true that contact seems to have been established somewhere in northern Syria between Egypt and Great Kheta as early as the reign of Thothmes III, but that seems to have been an isolated event. It serves, however, as an indication of the gradual expansion of the Hittite sphere of influence from the plateau under the predecessors of Subbiluliuma, of which the building of the Hittite fortress upon our Cilician site in the 15th Century B.C. offers substantial evidence.

Before proceeding to survey the lower (Cilician-Hittite) Levels uncovered in the main area last season, we may conveniently consider at this point some architectural features of the post-Hittite and the Imperial-Hittite Levels together with some technical observations upon Hittite architecture in general contributed by Mr. Seton Lloyd, who supervised the field operations and has prepared the plans reproduced on Pls. XLIV-XLV and LXII.

1. The 'Levanto-Helladic' wares of Gjerstad, *Swedish Cyprus Expedition and Rev. Arch.*, 1934, p. 190.

2. Cf. Breasted, *Ancient Records of Egypt*, IV, 64-77.

ARCHITECTURAL FEATURES OF LEVELS I-VIII

BY SETON H. F. LLOYD

WITH PLATES XLIV-XLV

'The developed area at the summit of the mound was excavated to a depth of almost exactly six metres. Eight principal building-levels (I-VIII) were distinguished, as well as a number of subsidiary occupation levels, two of which seemed important enough at the time of excavation to receive numbers (II B and VI B ?). With the exception of the great Imperial-Hittite fortification, which occurs at Level VII, the traces of actual buildings which were uncovered consisted of the foundations or a few lowest courses of stone walls from 50 cms. to 1.00 m. thick. These were composed of small boulders probably collected from the bed of the stream (which flows at the base of the mound) and were set in mud mortar. Again, with the same exception, not a single trace was found of any crude-brick upper structure, although in certain cases the walls remained standing to a height of several courses above the floor or pavement of the house which they enclosed.

'Similarly it should be noted that in Trench X¹ not the slightest indication of crude-brick work was encountered until the pre-Hittite levels were reached. Here the building technique changed abruptly, and everywhere the stumps of crude-brick walls, laid upon stone foundations, could easily be detected and traced, owing partly to the contrasting colour of the earth from which the bricks were made. [Further development of the main area during 1938-9 confirmed these observations.] One is led to conclude that perhaps from the end of the third millennium onwards private houses on this site were constructed of rubble stonework, or had an upper structure of timber and reeds, both systems of building commonly practised in this district at the present time. [Observations made at Boğaz Köy by Winckler and Puchstein at the outset of the excavations in the Hittite capital led them to similar conclusions.] The rise in pavement level from one building period to another is relatively small, showing the completeness with which the settlement was evidently razed on each occasion; and it can easily be accounted for, where the fallen stones themselves are re-used, by the

1. Cf. *Annals*, XXV, p. 73, and Pl. XX.

great quantity of mortar necessary for this type of wall and the accumulation of fallen roofing-material including stamped earth and mud. The eight building-levels uncovered in the first season may be most conveniently described successively from the lowest upwards.

'Level VIII seemed to represent a building period immediately preceding the construction of the great fortress wall; and, since it seemed to correspond with walls in Trench X, so establishing a sequence of levels from the base of X to the summit of the mound, it was considered to be a suitable point to discontinue the season's work. It was in fact incompletely excavated, owing partly to the necessity for leaving the fortress wall untouched.¹ We were able, however, to trace the greater part of one well-paved room of a private house, containing the remains of two bread ovens, and to note that the house and the half-dozen less coherent walls in the vicinity were similarly orientated but had no other relation whatever to the later fortress-wall.

'THE HITTITE FORTRESS was an impressive structure, and it may be presumed to have completely encircled the settlement, turning it for the time being into a formidable military post. Its original foundations occur at Level VII, though Levels VI A, VI B and V all represent separate phases of buildings or occupation during the period of the great wall's existence. It will be seen (on Pls. XLV and LXXXIV) to consist of an inner and an outer shell each a little over 1.00 metre thick, with a series of rectangular chambers between. The length which falls within our area of excavation includes a projecting tower, in which are two internal chambers orientated at right-angles to those on either side. This tower occurs at a point where there is a slight change of direction in the line of the wall (cf. Pl. XLV). [Two further segments of the fortress were cleared in 1938-9, extending its line towards the east.]

'The inner shell is founded directly upon the pavement of Level VIII, and where it crosses ruined walls belonging to this previous period these are simply incorporated in its structure. The outer shell, on the other hand, is founded at a point about 1 metre deeper, and has a projecting footing of large boulders.² Both these and the cross walls connecting them are constructed with facings of boulders, between which is a filling of stone chippings and rubble. They remain standing

1. Cf. *Annals*, XXVI, p. 38. This level proved to be discontinuous outside the limits of the fortress: it was Level IX which linked with the buildings of m/n in Trench X (*ibid.*, p. 39).

2. Thus apparently explaining the discontinuity of Level VIII outside the fortress.

to an average height of 1.25 m. above Level VIII. A narrow street, paved with rudimentary cement, separated the fortress wall from the nearest private houses inside the town. The inner face of the former is finished with a layer of mud plaster about 5 cms. thick. This stops at the pavement, which then slopes sharply downwards towards the houses. The outer face of the fortification is similarly plastered down to a point a little above the projecting footing. At two points in the wall small "weeper holes" are constructed at pavement level to drain off moisture from the thickness of the masonry.

'The remains of houses inside the town, at Level VII, are extremely fragmentary, and hardly more than suggest the width of the street. At Level VI A, however, these houses were completely rebuilt with a considerable change of plan, and the street became a *cul-de-sac*.¹ This level has been chosen for a more detailed drawing and description, partly because it was at this point in the process of excavating that the ruin of the fortification first appeared in full, and partly owing to the fact that the remains of private houses within the town here form a coherent and intelligible plan (Pl. XLV). Also, in certain rooms, details of their equipment have been recovered. The positions of doors are generally indicated by pivot stones still in place or roughly paved thresholds. In each room a hearth is recognizable; and certain other features occur, such as stone mortars and storage jars sunk beneath the floor. Level V represents a re-occupation of these same houses, with certain minor structural alterations. An important collection of complete pots came from Room 43 [these are described below in Part IV]. It was at this stage that the complete destruction of the fortified town took place; for the street, now paved with cobbles, the stone foundations of the fortress wall, and the whole area to the north-west, were found buried beneath half a metre of ashes and brick refuse. There was evidence to suggest that the thoroughness with which the fortification was razed could only be explained by a deliberate and systematic process of destruction. Not a single brick of the upper structure remained in place; and since there is no way of telling to what extent the surviving stonework has been denuded, it is not yet possible to fix the height at which the crude-brick began. The heat of the conflagration must have

1. VI B was used to designate an occupation level corresponding with the foundations of the new walls, but may equally well have been an intermediate pavement penetrated by them.

been considerable, for piles of white dust show where the stone-work itself has been calcined. Also, rather surprisingly, considerable traces of burnt wood were found lying directly upon the tops of the walls. As the disposition of these made it improbable that they were the remains of fallen roof timbers or of structural woodwork in the thickness of the wall, it is possible to suppose that wood fuel was used to sustain the fire and complete the destruction. Elsewhere deep pits, where the foundations have been deliberately undermined, testify to the thoroughness of the process of dilapidation. Comparatively little burnt debris was found inside the houses, whose floors at this period occur somewhat above the level of the street outside. But here and there (notably in Rooms 42 and 52) scattered bricks lay actually upon the pavements. These and other bricks which survived intact amongst the fallen debris measured $45 \times 35 \times 12$ cms. They were invariably burnt to a consistent dark red colour, but were still soft and easily breakable.

'The only sign of occupation inside the fortification itself was another interesting group of complete pots lying upon a trodden floor in Room 56.¹ This floor actually occurs at Level VI A, but since it was evidently in use at the time of the destruction of the building, we must conclude that it corresponds to Level V in the houses. Everywhere but in this one chamber (Room 56) the fortification was denuded down to its foundations, and even here what remains above floor-level is insufficient to establish the position of doors communicating with the adjoining chambers. This raises a somewhat difficult problem. For when the excavation of these chambers was continued to a greater depth, although various "floors" were encountered which might correspond to Levels VI and VII, they showed no signs of occupation. Furthermore, there were no doors connecting one chamber with another. Perhaps, during the earlier stages of the walls' existence, these compartments were not intended to be accessible.

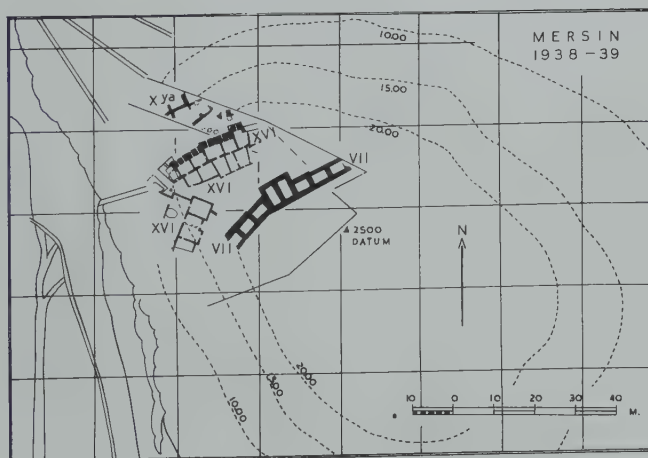
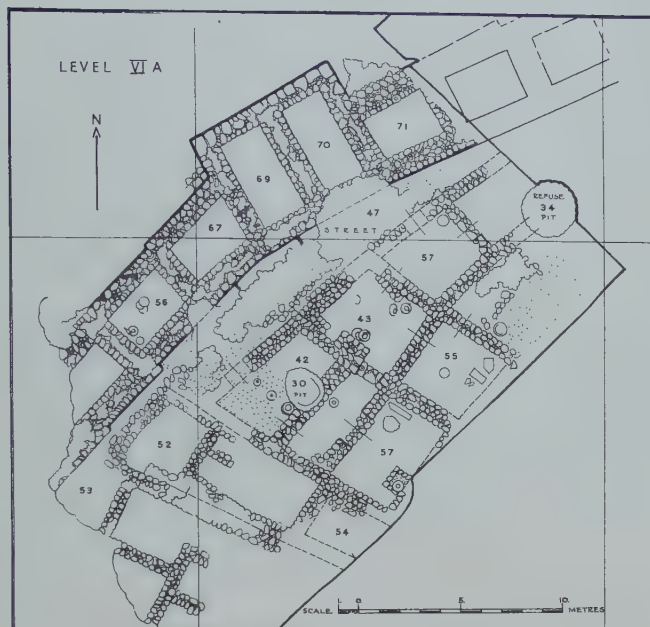
'One other perplexing feature of the fortification remains to be mentioned, namely, the terrace or filling of *béton* which abutted against it on the outside. This extended from the face of the wall to the edge of the mound, and was first encountered by us in Trench X before the existence of the fortification was suspected. It consisted of a reddish clay-soil mixed with small stones, evidently laid deliberately in irregular horizontal layers, sometimes separated by a thin "pavement"

1. Cf. Pl. XLV and below, Part IV.



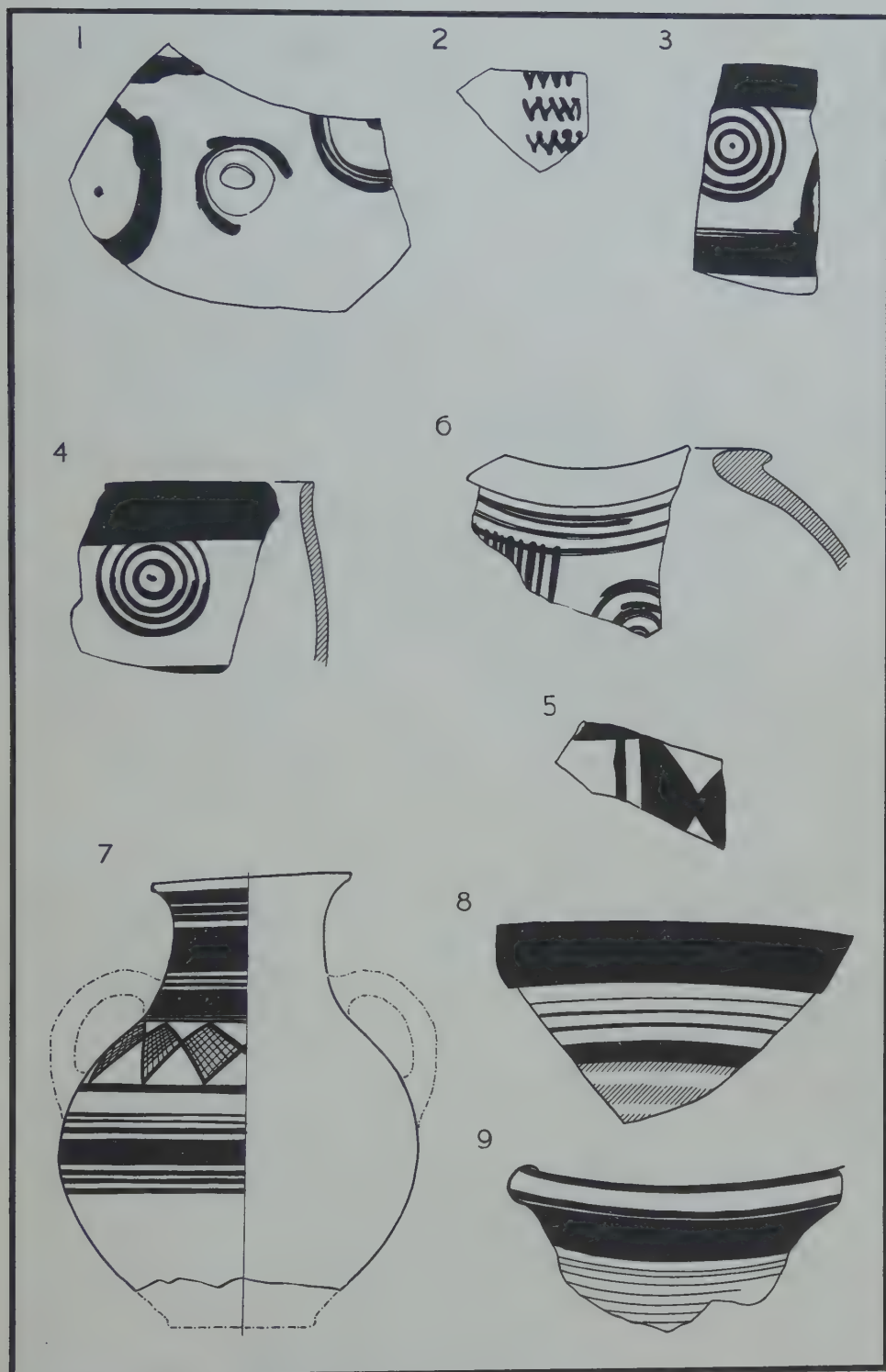
MERSIN 1937-38

PLANS OF BUILDINGS IN THE POST-HITTITE AND IMPERIAL HITTITE LEVELS



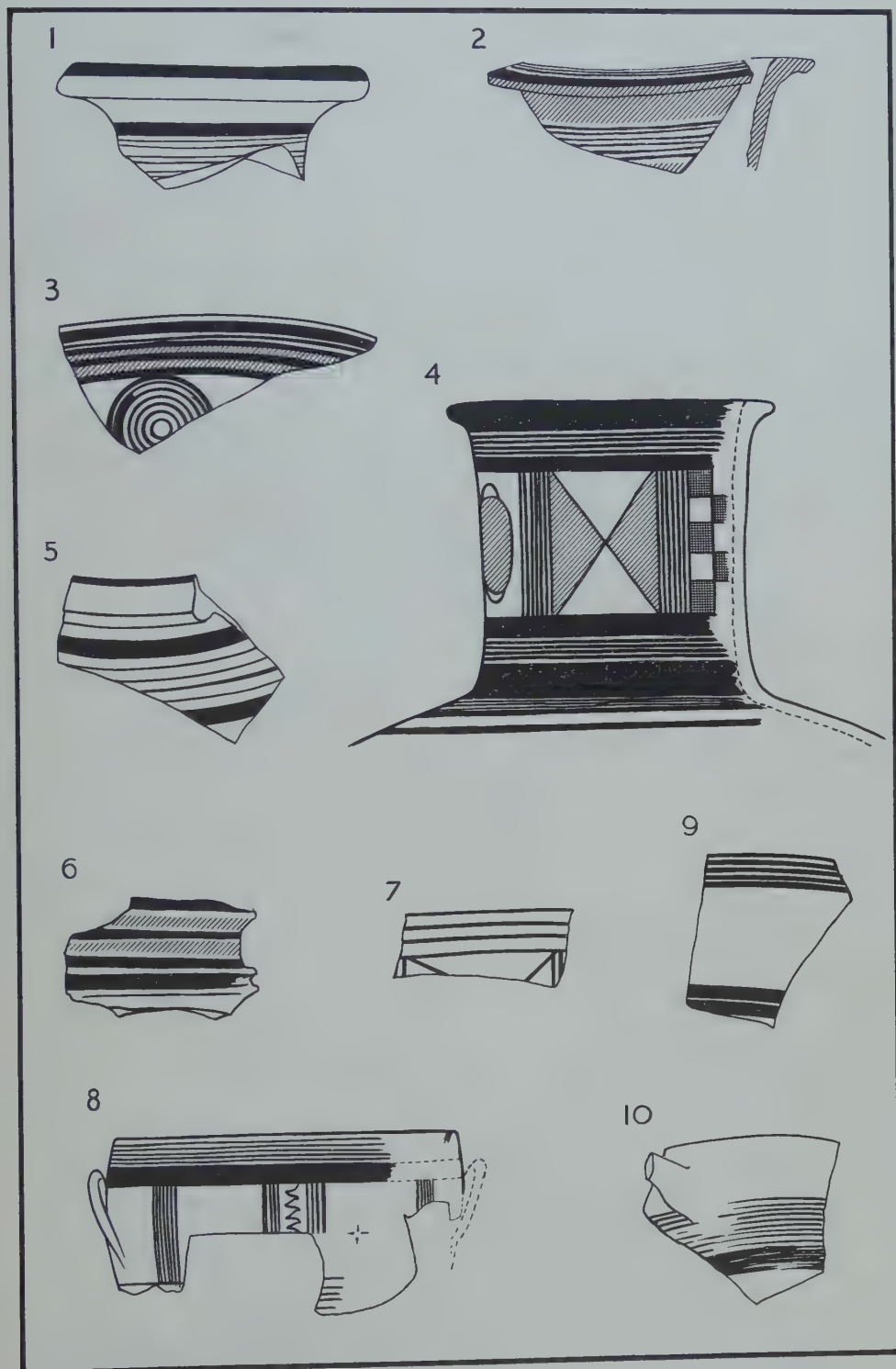
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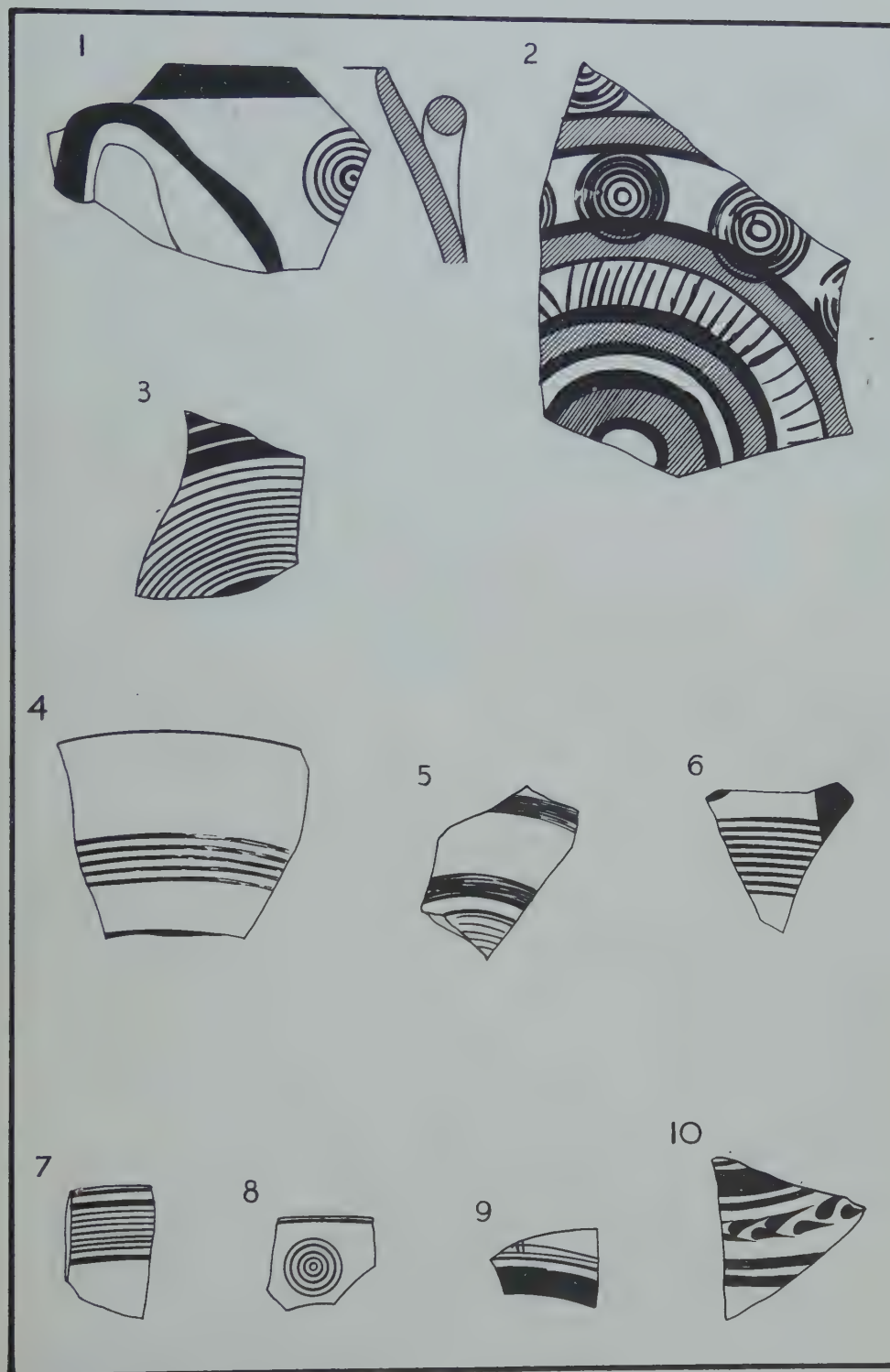
- A) PLAN OF IMPERIAL HITTITE FORTRESS AT MAIN LEVEL
 B) CONTOUR PLAN OF THE NORTH-WESTERN AREA SHOWING THE RELATIVE POSITIONS OF THE IMPERIAL HITTITE AND CHALCOLITHIC BUILDINGS. (LEVELS VII AND XVI)



MERSIN 1937-38

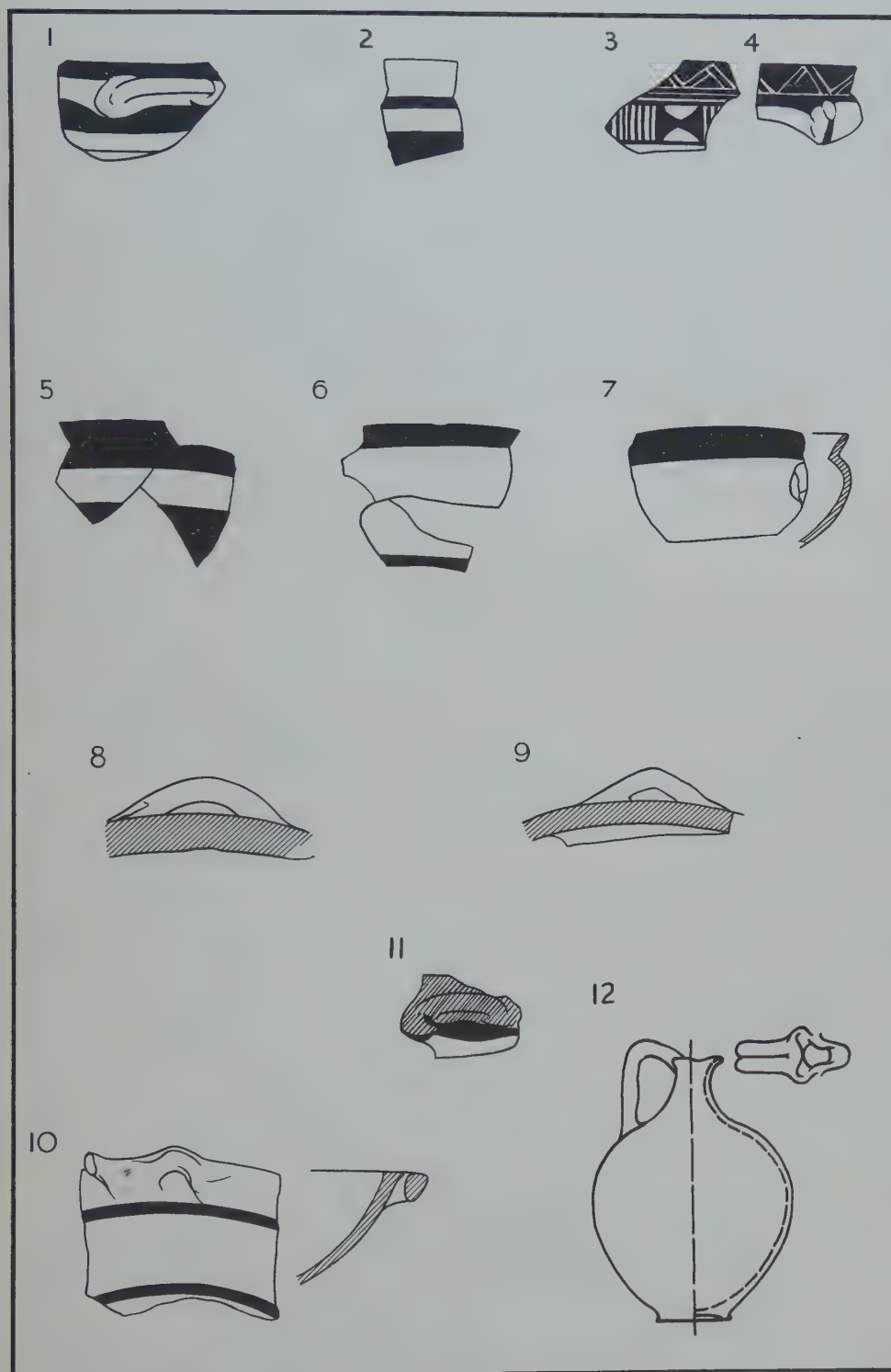
SUB-MYCENAEAN, PROTO-GEOMETRIC AND GEOMETRIC WARES





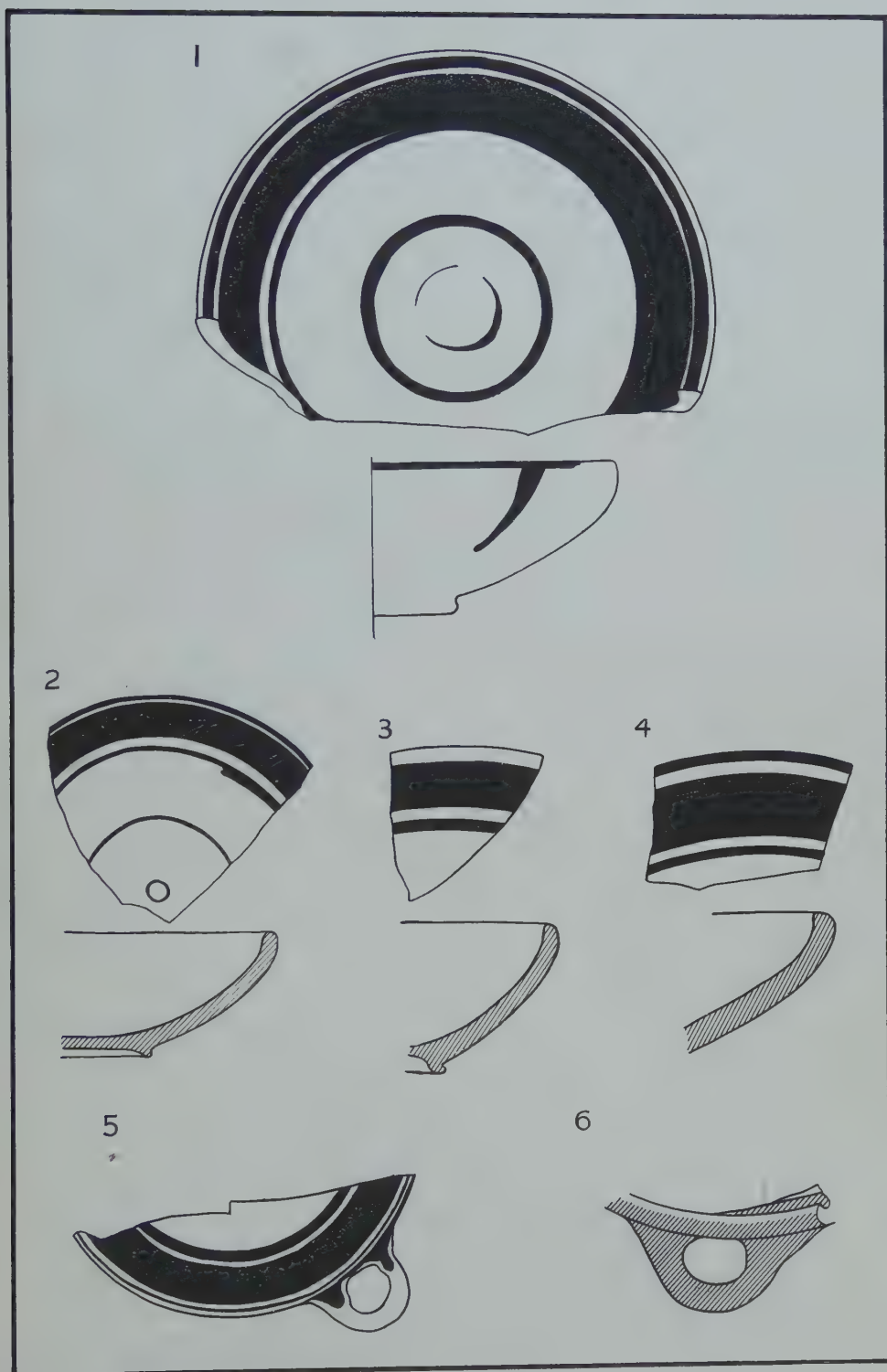
MERSIN 1937-38

CYPRIOTE AND BLACK FIGURE WARES



MERSIN 1937-38

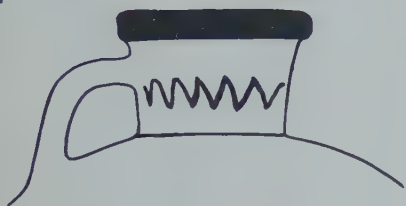
"IONIAN" BOWLS, "VROULIAN" AND IONIC "COMMON WARES"



MERSIN 1937-38

ONE-HANDLED BOWLS

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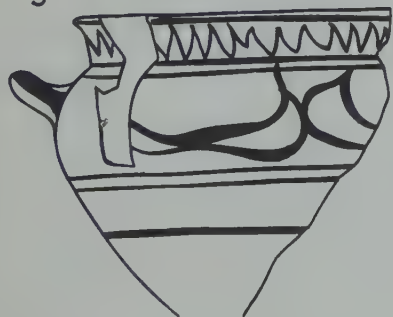
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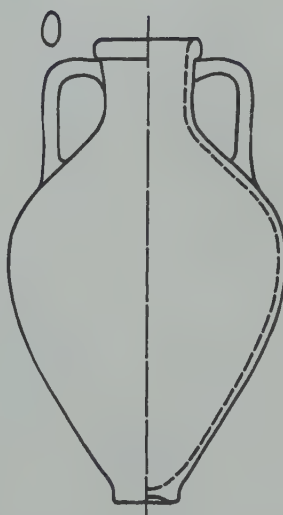
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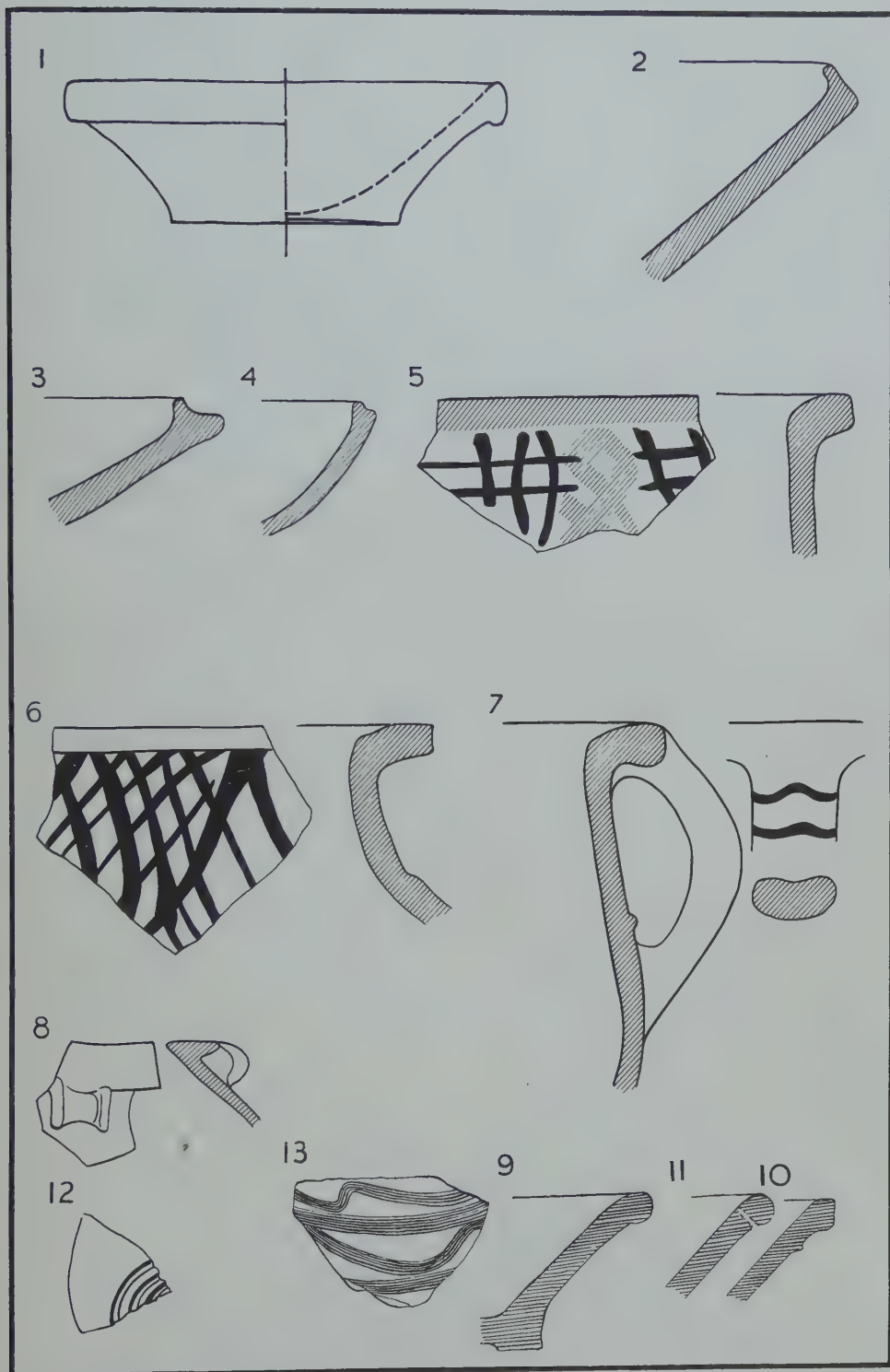


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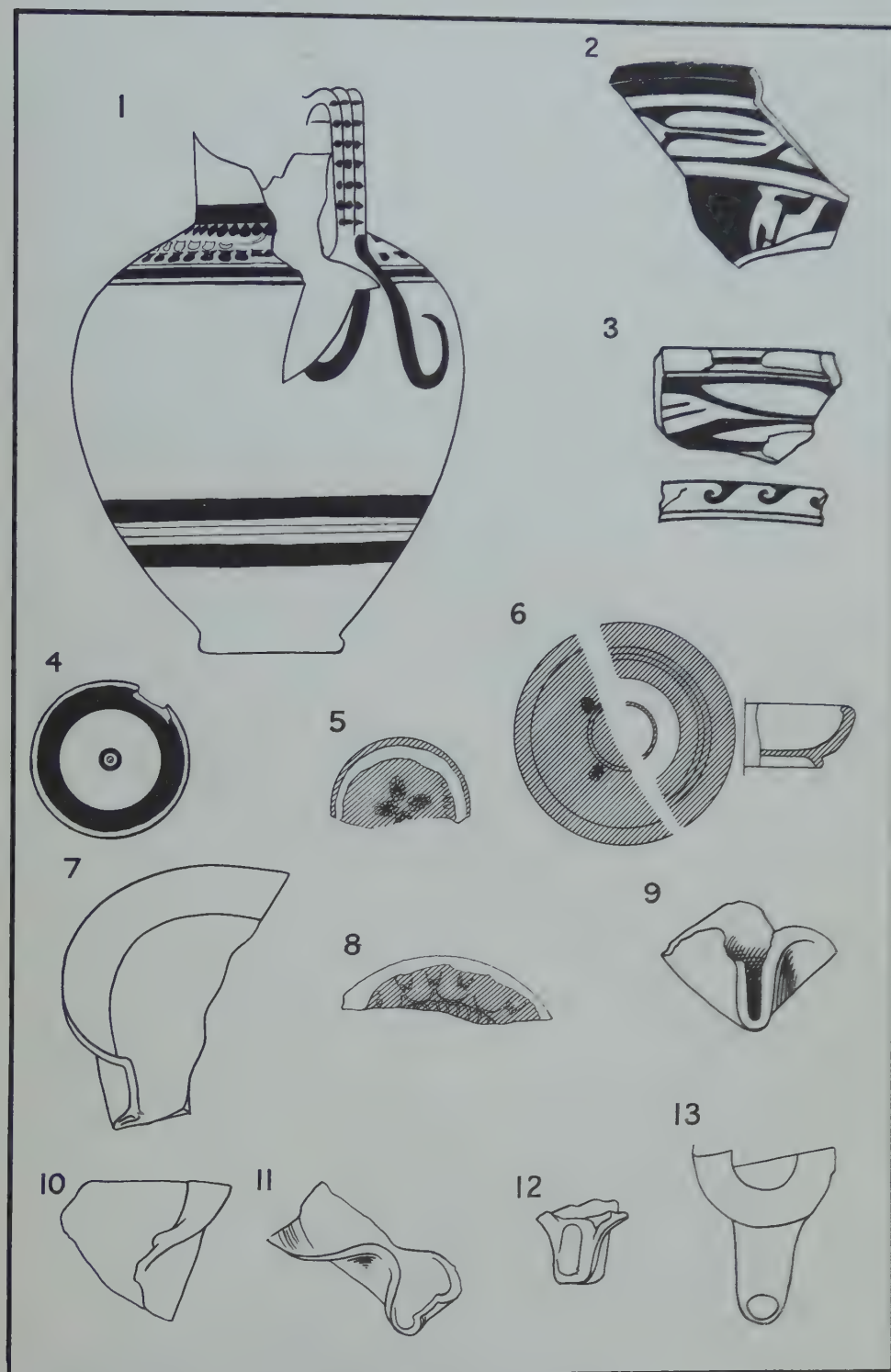
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MERSIN 1937-38

LOCAL WARES, IONIC "COMMON WARES" AND GREY BUCCHERO



MERSIN 1937-38

IONIC "COMMON WARES," ATTIC WARES AND LAMPS

of trodden mud. So far from following the slope of the mound, the striations seemed to turn up a little as they reached the edge. The fact that its upper surface was completely covered with burnt debris from the great conflagration shows that it was associated at any rate with the last occupation of the fortress. If one assumes the existence of an outer retaining wall the word "terrace" may safely be used. [Indications of an outer wall were in fact found in the further excavations of 1938-9, as shown on Pl. XLV, thus completing the analogy with the military defensive works of the Capital illustrated at the bottom of Pl. XLV. A study of the completed section suggests, moreover, that the thick *béton* platform was called for because of the insecure and pitted nature of the subsoil.]

'Finally it should be mentioned that the section of fortress wall uncovered by us is cut short at the south-west end by the intrusive foundations of an enclosure wall dating from Islamic times, whose fragmentary remains appear on the plan of Level V [though pertaining doubtless to Levels I and II].

THE POST-HITTITE LEVELS.

'The most notable feature of Level IV is the ruin of a small but substantial block-house. This was built upon foundations partly consisting of ashlar blocks, directly above the ruins of the old fortification. Owing to the accumulation of fallen debris it stood upon a slight eminence from which corresponding pavements sloped down on either side. The plan at this point begins to be penetrated and confused by a great number of circular rubbish shafts dug down into this part of the site at various later periods. The system of walls could, however, be traced to the north-west for a considerable distance beyond the line of the old fortification, suggesting that this was no longer the limit of the settlement.

'At Level III (?) we were able to recover almost the complete plan of a small private house consisting of a number of rooms grouped on three sides of a tiny courtyard (cf. Pl. XLIV). The south-east side appeared to have been open to the street, the narrow alley being paved, like the courtyard itself, with gravel. The house had also been destroyed by fire, and in certain cases the positions of doorways could be detected where burning timbers had lain upon the thresholds. Here, as before, the ruins were much broken into by rubbish shafts dating from later periods.'

THE GREEK POTTERY¹

BY R. D. BARNETT

WITH PLATES XLVI-LIII AND LXXVI-LXXXI

IF a justification is wanted for the detail in which the Greek pottery—mostly sherds—from Mersin is published it will be that Greek sherds from Asia Minor have a particular interest. That interest is mainly due to the fact that, while several excavations on appropriate classical and pre-classical sites have been made in Asia Minor, for varying reasons usually only very sparing descriptions of the pottery found are available. Elaeus, Ephesus, Larissa, Sardis, Miletus, Phocaea, Colophon and other sites have all been the scenes of greater or less activity, but the silence of the excavators has usually left the world little the wiser about the Greek pottery which in most cases they found there. Troy, Smyrna, Gordion and Tarsus are among the few exceptions to this state of affairs. For this reason a complete series of early Greek sherds from Asia Minor, such as the present, has an unusual importance.² And it may be added, the present posture of political affairs makes it unlikely that excavations there, which would cause the provisional publication of this collection to fall soon out of date, will be resumed in the near future.

Mersin provides an interesting sequence apparently unbroken from the Mycenaean period to the late fifth or early fourth century B.C.,³ although the sub-Mycenaean and protogeometric periods are very sparsely represented. As it was found when only a relatively small area of the tell was dug, it hints at a much larger harvest to be gathered by extending the area in any future seasons. As might be expected, the seventh and sixth centuries B.C., which witnessed a tremendous expansion of trade with the eastern waters of the Mediterranean, are represented more

1. I wish to express my indebtedness to Mr. FitzGerald, whose valuable preparatory work largely formed the basis of this article; also to Mr. Martin Robertson and Mr. F. N. Pryce for several pieces of help and information.

2. An excellent recent general survey of East Greek art and vase painting was made by Rumpf, *Zu den klazomenischen Denkmälern*, *Jahrbuch d. Deutsch. Arch. Instituts*, 1933. See also Eilmann, *Frühe griechische Keramik im samischen Heraion*, *Athenische Mitteilungen*, 1933, p. 145; Kunze, *Ionische Kleinmeister*, *ibid.*, 1934, and Jacobsthal and Neuffer, *Gallia Graeca*, *Préhistoire*, II.

3. This apparent evidence that Mersin was inhabited in the eleventh to ninth centuries cannot, however, yet be regarded as positive. The evidence would be enough if we were dealing with mainland Greece. But so little is known of these periods in Asia Minor that it is possible these (apparently locally made) sherds are survivals which have lingered into a later period than that to which they might seem normally to belong.

fully than others. Rhodian, Cycladic, Lesbian, Cretan, Cypriote, proto-Corinthian and Corinthian, Samian and other sources all contributed. Most noticeable by their comparatively rare appearance seem to have been the Athenians, for Attic sherds are scarce: nor is there any trace of contacts with the Phrygians of the interior, nor with Naucratis.

More pottery was imported than was made at home. Some of the pottery of the Cypriote type, however, may have been made in the factory discovered recently at Tarsus near by (Miss Goldman, *A.J.A.*, 1938, p. 40); and the sub-Mycenaean and protogeometric fragments look much like them in clay and paint; they might also be local fabrics.

The material is of interest in further ways. Firstly, the light, though scanty, which it sheds on the geometric periods in Asia Minor is quite new. Secondly, a few unknown types and features may be noted: the one-handled Ionic bowls (p. 120); a strange plain ware vase with *appliqué* and incision (p. 127); certain shapes in the Ionic 'Common ware' (pp. 121 ff.); and the associated wares (p. 125); a new potter's painted trade-mark (p. 118); and a curious geometric amphora (p. 105); another strange vase, of later date, perhaps local (p. 125); and certain bucchero features; all appear to be unrecorded elsewhere, as far as I can discover. The shapes are in general all those of vessels of home use, and this is in keeping with the architectural remains among which they were found—the corner of a dwelling-quarter.

It is not our purpose here to discuss the architectural features of the site; but it is clear from the plans that Levels II A and II B went closely together, but have little to do with III and IV. III and IV likewise go together, but in their turn have nothing to do with Level V, which is the Hittite level. Unfortunately, the area cannot be regarded as regularly stratified; it was honeycombed with pits. A general analysis, however, suggests that the seventh-sixth-century material belongs to Level III. From this level much has found its way upwards into Level II B and down into Level IV. Level IV in its turn mostly contains material of the eighth century B.C. In keeping with these attributions is the fact that Level III was destroyed by fire, a circumstance which may have very easily happened in the troubled end of the sixth century, perhaps during the Persian wars or the Ionic revolt. Somewhere or other, however, settlers continued to live on the mound during the fifth-fourth centuries, as a few sherds testify; but they left no architectural traces in this corner. If they lived there, their remains

must have been obliterated by the Byzantines. But the probability is that these fifth-century sherds come from a settlement elsewhere on the mound. The material from Levels II A and II B belongs to much later times.

In general the material gives one a rather different impression from most of the sites, such as Histria or Daphnae or Samos, where much East Greek pottery has been found, but, on the other hand, bears a general similarity in many ways to that from Vroulia in Rhodes. The probability is that Mersin was a comparable but less important trading station, and was also probably within the sphere of Rhodes, in contrast to Daphnae and Histria, which belong to the orbit of Miletus. It is to be hoped that material will eventually be found which will enable the Greek name of Mersin to be identified, but it is probable that, overshadowed by Soloi and Tarsus, it was not accounted then of great importance.

Greek pottery has not been hitherto recorded in any comparable quantity in Cilicia, except at Tarsus. Some was picked up at Misis (Gjerstad, *Cilician Studies, Rev. Arch.*, 1934); some was found at Sirkeli, near Adana, and Kazanlı, near Mersin (Garstang, *Annals*, 1937); some was picked up by me at the small mound of Tanuk (or Tömük ?) Kale, west of Soloi.

More interesting still is the evidence suggested by the Late Mycenaean sherds. These are of two kinds. The first consists of two pieces found in Level V associated with the Hittite Empire. Mycenaean pottery, to be sure, has before now been found on the coasts of Asia Minor.¹ But this is the first time, I believe, that it has occurred in definite connexion with the Hittites. Is not this, then, a confirmation of that contact between Hittites and Achaeans, who many scholars think are to be recognized as referred to in the Hittite texts under the name of *Aḫḫiava*? The second group consists of five pieces obviously resembling the latest Mycenaean style, but belonging to a late local variety found by Gjerstad in Cilicia.² Here they come from the level following the destruction, *i.e.* after about 1200 B.C. They certainly suggest that this catastrophe enabled a second later body of these foreigners to establish a foothold in this region.

1. The instances are enumerated at length by F. Schachermeyr, *Hethiter und Achaer*, *Mitteil. d. altorientalischen Gesellsch.* IX, 1935, pp. 100 ff., in which work the whole question is discussed.

2. *E.g. Revue Archéologique*, 1934, p. 190, fig. 18.

CATALOGUE

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THIRTEENTH TO TWELFTH CENTURIES B.C.

MYCENAEAN STYLE.

On these fragments see note above, p. 100.

1. Part of the neck of a small jug, with small strap handle. Clay fine, hard pinkish. Paint fine, lustrous, light reddish-brown. The design consists in horizontal bands.

From Room 55 (Levels V-VI).

Height 5 cms.

Plate LXXXI, 2.

2. Fragment of the rim of an open cup with small rolled lip, below which are three raised lines. Design of geometrically arranged lines between horizontal bands. The clay is fine, hard and pinkish with a fine, creamy-fawn slip. The paint lustrous red-brown.

From Area 44 (Levels V-VI).

Height 4 cms.

Plate LXXXI, 5.

3. Fragment, perhaps from the belly of a 'stirrup-vase,' with design of thin lines between broad bands. Clay fine, fawn. Paint lustrous, greenish-brown.

From Area 26 (Level IV).

Height 3 cms.

Plate LXXXI, 3.

4. Fragment, perhaps from the body of an amphora, with design of scallop, and object resembling the hind leg of an animal. Clay light warm buff, very gritty, with creamy slip outside. Paint faintly lustrous reddish-brown.

From Area 25 (Level IV).

Height 7 cms.

Plate LXXXI, 7.

Cf. Gjerstad, *Rev. Arch.*, 1934, p. 190, fig. 18.

5. Another, with similar design, doubled, the one being upside down. The clay pinky-buff with pinkish-cream slip. The paint slightly lustrous, light reddish.

From Area 220 (Level IV).

Height 8 cms.

Plate LXXXI, 6.

6. Another, with part of a similar design, single. Clay buff and gritty with cream slip. Paint very dark brown, slightly lustrous and streaky.

Height 5 cms.

Plate LXXXI, 4.

7. Another, with design of horizontal bands and vegetable ornament (?). Clay coarse pink with fawn slip on exterior. Paint almost lustreless red-brown.

From Area 25 (Level IV).

Height 7 cms.

Plate LXXXI, 1.

ELEVENTH TO EIGHTH CENTURIES B.C.

SUB-MYCENAEAN STYLE.

Part of a spouted round-bellied pot. The clay is dirty buff with white grits. The design of rough loops, with a dot in the centre of each, in dull matt brown.

From Pit 34 (Level III).

Height 9 cms.

Plate XLVI, 1.

Probably local ware (see p. 99).

About eleventh century B.C. (?).¹

PROTOGEOMETRIC STYLE.

Two parts of a large cup. Clay brownish-buff in break, gritty, with a greenish slip on the outside. The design, concentric circles, in thin black matt paint. Inside a black line under the rim.

From Level III.

Height 9 cms.

Plate XLVI, 3 and 4.

Probably local ware (see p. 99).

About ninth century B.C. (?).²

GEOMETRIC STYLE.

I. *Unattributed* (probably mostly late eighth century B.C.).

Skyphoi.

A. *Without Slip*

1. Part of a cup with inside and underside painted, the upper part reserved, with a design of concentric circles. The clay is very fine light brown. The paint of the circle is reddish-brown; elsewhere deep brownish-black.

From Pit 24 (Level III).

Height 6 cms.

Plate LXXXVI, 15.

Cf. Dugas and Rhomaïos, *Fouilles de Délos*, XV: Les vases pré-helléniques et géométriques, Pl. XXXVI; *Clara Rhodos*, VI, Tomb LXXX, 3.

1. It is to be noted that the drawings in the plates are not always in the same scale in relation to one another.

2. On this dating see above, p. 98, note 3.

2. Fragment, probably of a deep cup with the lower part and interior black, the shoulder reserved, containing a latticed square. The clay is finely levigated, fawn. The paint lustrous dark-brown.

Height 6 cms.

Plate LXXVIII, 15.

3. Part of a cup with small offset rim. The clay very fine buff: the varnish lustrous black tending to greenish. On the shoulder a lattice pattern. The inside painted save for a reserved band round the rim.

From Level II.

Height 3 cms.

Plate LXXVI, 13.

4. Deep cut with small offset rim, and design of concentric circles in panels. The clay finely levigated with mica specks, buff. The paint brown varying to reddish, faintly lustrous. The inside painted.

From Area 11 (Level II B-III).¹

Height 9 cms.

Plate LXXIX, 7.

B. *With Slip*

1. Lower part of a deep cup with a design of horizontal lines. The clay brick-red in break, with a thin buff wash on the outside; the varnish lustrous deep brown. The inside painted over.

Height 7 cms.

Plate LXXVI, 19.

2. Part of a cup, with two triangles, tip to tip. The clay coarse and gritty, buff. The outside has a thin buff wash. The design is in dull brown.

Height 6 cms.

Plate XLVI, 5.

Oenochoe.

1. Part of the shoulder of an oenochoe, probably squat. The clay is gritty and brownish, turning to grey in the centre of the break. The outside has a fine greenish slip. The paint is matt,

1. The area is given as described by the excavators on the sherd in question. But in the case of II B-III, since II B is Byzantine, it is obvious that the sherds really originated from a lower level, probably III.

light purplish-brown, save the lowest band, which is pinkish in tone.

Height 9 cms.

Plate LXXVI, 16.

Perhaps Rhodian.

2. Part of the neck probably of an oenochoe with bands of chevrons, lozenges and a meander. The clay fine and pinkish buff. The paint lightish brown, lustrous.

From Pit 25, Level IV.

Height 7.5 cms.

Plate LXXVI, 14.

Amphora.

Amphora with broad and narrow bands on neck and body and latticed lozenges on shoulder. The handles apparently vertical. The clay coarse greenish. The paint almost matt, greenish-black.

From Pit 34 (Level III).

Height 20 cms.

Plate XLVI, 7.

Cf. a similar vase from Kazanli (unstratified), *Annals*, 1937, XXV, Pl. IX, 15; also fragment, Blinkenberg, *Lindos*, 838.

Low-necked or Neckless Amphorae.

A. With Slip

Part of a neckless amphora, with concentric circles in panels.

The clay fine, with mica specks, pinkish, with a smooth buff slip on outside. The paint reddish-brown, lustrous.

Height 7 cms.

Plate XLVI, 6.

Pyxis.

Part perhaps of a pyxis, with a groove at the neck and a design of intersecting lines. The clay fine, pink, with a hard yellow slip. The paint lustrous brown, light varying to dark.

Height 3 cms.

Plate LXXVI, 18.

B. *Without Slip*

1. Part of an amphora with low neck and vertical groups of lines on shoulder. The clay finely levigated, fawn. The paint deep brown, slightly lustrous.

From Area 11 (Levels II B-III).

Height 6 cms.

Plate LXXXVI, 17.

Probably Cycladic. Cf. Pfuhl, *Der archaische Friedhof am Stadtberge Thera*, *Athenische Mitteilungen*, 1903, Beil. VII, 4, 6.

2. Part perhaps of an amphora with a design of horizontal zigzags. The clay fine, pink. The paint black, lustrous.

Height 5 cms.

Plate XLVI, 2.

Crater.

Fragment of the rim, painted dark, with two intersecting zigzag lines, incised.

Height 3 cms.

Plate LXXXVI, 5.

The same features reappear on geometric vases from Samos; Technau, *Griechische Keramik im samischen Heraion*, *Athenische Mitteilungen*, 1929, Beil. IV.

II. *Local Wares* (?).

Under this head are grouped tentatively certain monochrome bowls, and some strange craters, decorated with red or brown, matt paint. They do not give the impression of being Greek pottery at all.

Craters.

1. Fragment of rim, clay pink, paint matt, dark red.

Area 39 (Level IV).

Plate LII, 6.

Cf. Johns, *Excavations at Tell Abu Hawwam*, *Q.D.A.P.*, IV, pp. 38, 232.

2. Another. Clay buff. Paint matt, red and black on neck, red on rim.

Area 40 (Level IV).

Plate LII, 5.

3. Another with handle. Clay reddish, buff slip. Paint black.

Area 38 (Level IV).

Plate LII, 7.

Bowls.

1. Bowl with large vertical rim. Clay buff, paint buff.
Level IV. Plate LII, 1.
2. Another with flanged horizontal lip. Clay red, paint buff.
Level IV. Plate LII, 3.
3. Another. Clay red, paint red.
Area 26 (Level IV). Plate LII, 4.

*Unpainted Ware**Bowl.*

- Bowl, with oblique rim. Brown clay.
Area 25 (Level IV). Plate LII, 2.

III. *Cypriote-Bichrome III Ware*.¹

This ware sometimes has a thin slip, sometimes not.

Amphorae.

1. Part of the rim of an amphora with thick rolled lip, the clay yellowish, the paint matt, purplish-black with two matt, red-brown lines.
From Room 11 (Level II B-III). Plate XLVI, 8.
Height 8 cms.
Cf. *Swedish Cyprus Expedition*, II, Lapithos, p. 402, 10, Pl. CXXXV.
2. Part of an amphora-neck. The pinkish clay is covered with a chalky, cream-coloured slip. The paint matt black.
From Area 31 (Level IV). Plate XLVI, 9.
Height 6 cms.
3. Part of a rim similar to last. The clay is pinkish with grits. The paint matt black.
From the walls of Area 13 (Level II B-III). Plate XLVII, 1.
Height 5 cms.

1. On the possibility that this and other Cypriote ware found here was made locally, e.g. in the branch pottery established at Tarsus, see above, introduction.

4. Part of an amphora-rim with lip offset horizontally. The clay buff, with a buff, chalky slip; the paint matt black on the rim and on the outside, with a claret-red band under the rim on the inside.

From Area 11 (Level II B-III).

Height 5 cms.

Plate XLVII, 2.

5. Part of the rim of an amphora (?) with lip offset horizontally and part of a design of concentric circles. The clay is pink. The paint is thin, matt black with red lines on the top side of the lip and under the rim. There is a pattern of triangles round the top side of the rim with apices inwards.

Height 6 cms.

Plate XLVII, 3.

6. Upper part of a large amphora (?) with decoration in panels. One contains checker patterns, another triangles with apices touching, painted a matt red, and the central one has a representation of a suspended kylix. The same device also occurred on the belly of the vase. The clay is coarse, sandy in colour, the paint matt purplish-black.

Found in pieces in Pit 23 (Level III); Pit 24 (Level II B); Pit 33 (Level III-IV); Pit 66 (Level VII).

Height about 35 cms.

Restored sketch, Plate XLVII, 4.

A vase-on-a-vase represented in this way as the sole ornament of a panel occurs on an early seventh-century pithos from Thera; Pfuhl, *Der archaische Friedhof am Stadtberge Thera, Athenische Mitteilungen*, 1903, Beil. V (2). Another occurs with many other strange objects on a remarkable Cypriote amphora in the Louvre, published by Mlle Rutten, *Mélanges Dussaud*, I, p. 435, and dated by her to the tenth to ninth century B.C.

Deinos.

1. Part of the rim of a deinos with narrow bands between broad bands. The clay is buff, with a ground wash, the paint thin matt black.

From Area 14 (Levels II B-III).

Height 5 cms.

(viewed from above) Plate XLVII, 5.

Oenochoe (?).

Part of the neck of a jug with two pairs of raised ridges. The clay is fine buff. The paint matt brownish-black with a matt red-brown line.

Height 5 cms.

Plate XLVII, 6.

*Wares with Plain Black Decoration**Skyphoi*.

1. Pieces of a large cup with vertical handles and design of concentric circles. The clay is coarse buff, fired in places to pink. The paint matt or purplish-brown.

Area 25 (Level IV).

Height 8 cms.

Plate XLVIII, 1.

2. Part of the rim of a cup. The clay buff. The paint thin purplish-brown. Inside, under the rim, a matt red band.

From Room 45 (Levels V-VI).

Height 6 cms.

Plate XLVII, 9.

One-handled Bowl.

Part of an open bowl with horizontal handle and band of eight lines. The clay pink and porous. The paint matt, purplish.

From Area 12 (Level II B-III).

Plate XLVII, 10.

Round-bellied Oenochoe.

1. Six parts of the belly of a round-bellied jug with a large design of concentric rings, of matt green-brown edged with black, the outermost containing rows of concentric circles. The clay buff.

From Area 17 (Level III).

Height of piece illustrated 17 cms.

Plate XLVIII, 2.

Cf. *Clara Rhodos*, III, f. 39, cremation area LI (eighth century B.C.).

2. Part of the belly of another, with a single design of concentric circles extending over the whole belly.

From Area 25 (Level III-IV).

Height 9 cms.

Plate XLVIII, 3.

*Black on Red Ware**Skyphoi.*

1. Four fragments of open bowls. The clay red or fired to grey in break. The red wash slightly burnished. The design in purplish-black matt paint.

From Areas 26 (two pieces), 31 and 32 (Level IV).

Height 8, 6, 5 and 3 cms.

Plate XLVIII, 4-7.

Cf. *Swedish Cyprus Expedition*, Amathus, Tomb 7, 60, II, Pl. CXIII; Lapithos, Tomb 410, 2, I, Pl. CXXXVI. Probably late eighth century or early seventh century B.C.

2. Piece of a cup with concentric circle design. The clay pinkish, the red wash and paint as last.

Height 3 cms.

Plate XLVIII, 8.

ORIENTALIZING PERIOD (seventh to sixth century B.C.)

PROTO-CORINTHIAN STYLE.

Oenochoe.

1. Part probably of the shoulder of a conical oenochoe with a frieze of animals (a lion's head and the hindquarters of a bull) and filling ornaments. Incised drawing on black.

From Pit 52 (Levels V-VI).

Height 4 cms.

Plate LXXVIII, 1.

'Transitional Period': c. 640-625 B.C.

For comparisons to this and following style, see Payne, *Necrocorinthia*.

Kotylae.

1. Two parts of a large cup, paint black with red lines.

Height 7 and 5 cms.

Plate LXXVIII, 7, 11.

Late proto-Corinthian: c. 650-640 B.C.

2. Handle and part of rim of a small kotyle. The clay buff, the paint lustrous black.

From south side of Area 9 (Levels II B-III).

Height 3 cms.

Plate LXXVIII, 3.

3. Part of the under part of another, with rays. The clay buff, the paint lustrous brown.

From south wall of Area 2 (Levels II B-III).

Late proto-Corinthian : c. 650-640 B.C.

Plate LXXVIII, 4.

Deinos.

Fragment from the rim, with a band of red and an edging of tongues, incised, every other tongue either red or white painted.

Height 4 cms.

Plate LXXVIII, 2.

Probably 'Transitional Period' : c. 640-625 B.C.

CORINTHIAN STYLE.

Alabastron (?).

1. Part of the mouth of an alabastron or aryballos, with alternating black and red (over black) petals. The clay greenish, poor.

From the walls of Area 4 (Level III).

Probably Early Corinthian : c. 625-600 B.C. Plate LXXVIII, 5.

2. Fragment with roughly incised filling ornaments. The clay greenish, the paint lustrous black-brown.

From Pit 23 (Level III).

Height 3 cms.

Plate LXXVIII, 9.

Aryballos.

Piece from the belly with bands of black and black-on-red (incised).

Height 4 cms.

Plate LXXVIII, 10.

Late Corinthian : c. 575-550 B.C.

Cf. Payne, *Necrocorinthia*, fig. 162.

Conical Oenochoe.

Part of the shoulder of a conical oenochoe with red row of tongues painted with black. The clay yellowish-brown.

Height 7 cms.

Plate LXXVIII, 6.

Probably Late Corinthian : c. 575-550 B.C.

CAMIRAN WILD GOAT STYLE.

Oenochoe.

1. Triple-reeded handle from an oenochoe of early type. The clay fine, red-brown ; the paint deep brown shading to reddish.
From Pit 32 (Level III).
Height 8.5 cms. Plate LXXVII, 9.
Perhaps late eighth century B.C. to early seventh century.
2. Base of a triple-reeded handle of an oenochoe. The clay red in break with mica ; the slip creamy, the paint lustrous brown.
Height 6 cms. Plate LXXVII, 10.
Early seventh century B.C.
3. Part of the base of a oenochoe with part of a design of lotus flowers and buds and a frieze of animals, of one of which, probably a goat, the foot remains. The clay finely levigated, containing mica specks, and pinky-brownish. The slip cream and the paint lustrous black. Below the animal frieze a line of matt purplish-red bordered with black.
Height 13 cms. Plate LXXVII, 16.
Early seventh century B.C.
4. Part of the base of a similar jug with part of a lotus design. The clay drab brownish with mica ; the slip creamy, the paint lustrous black.
Height 6 cms. Plate LXXVII, 14.
Early seventh century B.C.
5. Part of double-reeded handle of an oenochoe. The clay fired grey. It contains some mica. The slip thin and uneven. The paint shiny and black.
Height 10 cms. Plate LXXVII, 8.
Probably 'Class B' (E. R. Price, *Classification des Céramiques Antiques*).
C. 625-575 B.C.
6. Part probably of the lower portion of an amphora, with a broad black band ornamented with white rosettes. The clay greyish-brown ; the slip creamy, the paint lustrous black.
Height 5 cms. Plate LXXVII, 15.

It is difficult to say whether the next three fragments are pieces of oenochoe or amphorae, but probably they are the former.

7. Part of a frieze of animals from the shoulder of a vase. The fore-part of a dog running to right; in the field are filling ornaments. The clay fine light brown with mica specks; the slip creamy, and the paint black lustrous.

From Area 32 (Level III).

Height 5 cms.

Plate LXXVII, 11.

8. Part of a frieze of animals from the shoulder of a vase. The lower part of a goat moving to right, his belly marked with dots. In the field, filling ornaments. The clay fine pinky-brown; the cream slip and paint as in the last.

From Area 14 (Levels II B-III).

Height 4 cms.

Plate LXXVII, 12.

Stemmed Dishes.

1. Part of the centre of a dish and stem with bands of red round it. The centre of the dish is decorated with small rays. The clay reddish-brown with mica specks. The slip creamy, the paint on the stem lustrous reddish; on the dish, brownish-black.

Height 6.5 cms.

Plate LXXVII, 5.

2. Part of the rim of a dish with a frieze of protomes; part of a protome, probably of a goat, between conventional groups of peg-shaped devices derived from papyrus.¹ The clay and slip as in the previous piece. The paint lustrous brownish-black with a line of purplish-red on black on the second band from the edge.

Width 5 cms.

Plate LXXVII, 1.

3. Part of a stem, painted over save for a reserved band containing a line of meander pattern. The clay and slip as last; the paint lustrous light brown.

Height 5 cms.

Plate LXXVII, 13.

1. See Kinch, *Vroulia*, p. 17.

Plates.

1. Small portion of a plate with a scallop design. The clay greyish-brown. The slip greyish, the paint lustrous black.
Height 3 cms. Plate LXXVII, 3.
2. Part of the outer portion of a plate with a design of lotus and bud. The clay greyish with mica specks; the slip over outer and underside creamy, the paint lustrous black.
Height 5 cms. Plate LXXVII, 2.

Pyxis.

Fragments of lid and base of a covered pyxis. The clay brown with mica. The slip creamy, the paint lustrous brown. On the lid, part of a goat, and filling ornaments. On the base, ornament.

Height of lid, 5.5 cms. ; of base, 6.5 cms. Plate LXXVII, 4, 7.

Deinos.

Fragment from the rim, with a design of a duck (a part only visible) amid filling ornaments. The clay brown but red in break. The slip creamy, the paint lustrous black.

Height 9 cms. Plate LXXVII, 6.

'FIKELLURA' STYLE.

Two fragments probably from an amphora with a lotus and a rosette of dots. The clay pinkish with some specks of mica covered with a dirty white slip; the paint brownish-black.

Height 5 cms. and 2 cms. Plate LXXVIII, 19, 20.

*CRETAN (?) STYLE.**Aryballos.*

Mouth of an aryballos of Cypriote shape with collared neck, with a design of triangles round the lip and a zigzag line on the collar. The clay is fine buff, the paint matt black.

From Area 11 (Levels II B-III).

Height 4 cms. Plate LXXVIII, 16.

CYPRIOTE STYLE.

Skyphoi.

1. Large open cup with panels containing a star-pattern and a vertical zigzag. The clay pink, coarse; the paint thin matt black; a matt red band below rim. The base missing.

Height 14 cms.

Plate XLVII, 8.

For the shape cf. *Corpus Vasorum*, Louvre, II, Pl. 17, 1.

2. Part of the rim of a cup with a design of triangles tip to tip. The clay brown with a chalky slip; the paint thin purplish-black. On inside a reddish line below the rim.

From Area 11 (Levels II B-III).

Height 3 cms.

Plate XLVII, 7.

'IONIAN' BOWLS.¹I. *Bird-Bowls.*

1. Fragments, with horizontal handles and a ring foot. The clay fine brownish, well smoothed. The paint is shiny black varying to brown. The interior painted black except a reserved circle at the centre containing a circular black line.

From Area 11 (Levels II B-III).

Height 5 cms.

Plate LXXX, 1.

2. Fragment, with panel containing a hatched rhomboid. On the left, the filling ornament from the main panel. The paint and clay like the last. The interior painted black.

Height 6 cms.

Plate LXXVIII, 12.

II. *Other Bowls of 'Bird-Bowl' shape.*

1. Part of a bowl with decoration of groups of three horizontal lines. The interior black; the clay and paint as of the 'Bird-Bowls.'

From Pit 29 (Level III).

Height 3.5 cms.

Plate LXXX, 2.

1. This name is used here without implying adherence to any theory which might ascribe these bowls specifically to Ionia, but the term has unfortunately now established itself.

2. Part of another, showing the foot. The interior black, except for a reserved circle at the centre.

Height 5 cms.

Plate LXXX, 4.

There are parts of four others from Areas 2 and 11 (Levels II B-III), Area 26, Pit 29 (Level III). Some of them have two reserved lines in the interior, the remainder being black. Cf. Kinch, *Vroulia*, Pl. 25, 2; Marcelle Lambrino, *Les vases archaïques d'Histria*, fig. 31.

'Rosette Bowl.'

Part of the rim of a bowl, 'Bird-Bowl' shape, with a rosette of six round spots.

Height 2.5 cms.

Plate LXXXVIII, 13.

Cf. Kinch, *Vroulia*, Pl. 21, 6; Pl. 25, 10.

Bowls with a Reserved Band on a Dark Shoulder.

Parts of a bowl of 'Bird-Bowl' shape, painted dark on interior and on exterior, except a band reserved between the handles. The clay fine, pinkish. The paint lustrous reddish varying to brown.

From Area 9 (Level III).

Height 5 cms.

Plate XLIX, 1.

There are parts of pieces of two more such bowls.

III. *Bowls with large Offset Rims.*

1. Deep bowl, painted black except a band reserved on the shoulder. The clay finely levigated. The paint shiny black tending in parts to greenish and apt to flake off.

From Area 11 (Levels II B-III).

Height 7 cms.

Plate LXXIX, 9.

Cf. Marcelle Lambrino, *op. cit.*, fig. 50.

2. Part of a deep bowl, lower part painted dark, except a band reserved on the shoulder and the rim which is edged with a horizontal line.

Height 7 cms.

Plate LXXX, 5.

3. Part of another. The clay fine, pinkish; the paint lustrous metallic black.

Height 6.5 cms.

Plate LXXX, 8.

Cf. Kinch, *op. cit.*, Pl. 27, 12 ('Coupes Jaunes et Noires').

4. Part of a bowl like the last but with three fine lines round the rim. The clay buff and chalky; the varnish brown but washy.

From Area 33 (Levels III-IV).

Height 8 cms.

Plate LXXX, 7.

Perhaps local.

5. Part of another with a plain rim; inside painted dark with a reserved line round rim. The clay fine brown; the paint slightly lustrous-brown.

Height 4 cms.

Plate XLIX, 2.

Fragments of some ten more such bowls as the above were found.

IV. 'Vroulian' Bowls (Cups with incised decoration and red enhancement).

1. Two parts from a bowl with oblique handles. The body dark except a band reserved on the shoulder containing two triangles point to point flanked by vertical lines. The rim incised with a double zigzag pattern, the upper resultant triangles painted red on brown. The clay fine light brown; the paint slightly lustrous dark-brown.

Height 3 cms.

Plate XLIX, 3, 4.

Cf. Kinch, *op. cit.*, Pl. 10, 12.

Second half of sixth century.

V. Dark Bowl with Reserved Shoulder.

Fragment with band reserved on shoulder. The dark lip has two fine red lines on both outside and inside. The clay fine fawn with mica; the paint lustrous-black.

Height 6 cms.

Plate XLIX, 5.

Cf. Sieveking and Häckl, *Kön. Vasensammlung zu München*, No. 480, Pl. 18; Kinch, *op. cit.*, Pl. 18, 9.

VI. *Bowls with Small Offset Rim and Bowls with Dark Foot and Rim.*

1. Bowl with horizontal handles. The interior dark, the exterior painted on rim shoulder and base: two spur-like marks run obliquely up into the reserved area. These are apparently a potter's mark, which recurs on another vase, a one-handled bowl, see below, p. 120. The clay fine, pinkish; the paint lustrous greenish-black.

From Room 6 (Levels II B-III).

Height 5 cms.

Plate LXXIX, 8.

Cf. Kinch, *op. cit.*, Pls. 18, 7; 134, 1, 7.

2. Two parts of a bowl with dark base, rim and inside. Round the outside of rim two fine lines of red; inside, round rim and round centre, a line of red between two of white. The clay fine fawn with mica; the walls very fine. The paint lustrous metallic black.

Height 6 cms.

Plate XLIX, 6.

Cf. E. R. Price, *Classification des Céramiques*, East Greek Pottery, p. 4. (Rare variants of the Ionic Cup.)

3. Part of another without red or white. The clay fine fawn with mica; the paint light brown.

Height 7 cms.

4. Part of another: inside, a small band reserved round the lip. The clay fine buff with mica; the paint reddish.

Height 4 cms.

Plate XLIX, 7.

5. Part of another with less sharply offset rim; painted dark on inside, and outside down to level of handles. The clay fine, pinkish; the paint lustrous reddish-dark brown.

Height 4 cms.

Plate XLIX, 9.

VII. *Other Bowls.*

Part of a deep cup with small offset rim and well-developed shoulder, on which is a zigzag line. The inside plain; the clay coarse and gritty, buff. Washed outside with ground-colour. The paint matt blackish varying to reddish.

From Room 6 (Level III).

Height 5 cms.

Plate LXXVIII, 17.

The matt paint and coarse clay suggest local fabric ; but decoration seems Cycladic. Cf. Pfuhl, *Der archaische Friedhof am Stadtberge Thera*, *Athenische Mitteilungen*, 1903, Beil. XXI, fig. 6 ; Dugas and Rhomaïos, *Délos, Les vases préhelléniques et géométriques*, Pl. XXVI, 2.

Open Dishes with Strap Handles.

1. Part of an open dish with small strap handle forming a double loop. Inside painted dark ; narrow painted bands on the outside. Clay fine, with mica, and pinkish ; paint lustrous-reddish varying to brown.

From the north wall of Area 11 (Levels II B-III).

Width 5 cms. ; height 4.5 cms.

Plate XLIX, 10.

2. Part of an open dish, preserving a small strap handle. Rim flat and painted dark with a narrow band under the handle. Clay fine polished, fawn ; paint matt sepia.

Height 4 cms.

In plan : Plate XLIX, 8.

3. Part of an open dish with broad horizontal rim and strap handle. Painted all over. The clay greyish in break ; the paint lustrous greenish-brown.

Height 3 cms.

In plan : Plate XLIX, 9.

Black Figure Style

Kylikes.

1. Fragment of the bowl of a kylix. The clay pinky-fawn, the varnish lustrous-black.

Cf. Technau, *Griechische Keramik im samischen Heraion*, *Athenische Mitteilungen*, 1929, Beil. XX, fig. 4.

Plate XLVIII, 9.

2. Another, with a band of myrtle leaves. The clay fine pink ; the paint lustrous rather than brown. The decoration is somewhat similar to the row of myrtle leaves found on the underside of Attic cups, e.g. Droop, *J.H.S.*, 1910, fig. 12 ; Mingazzini, *Vasi della Coll. Castellani*, Pl. XCII, 10 ; but it is not the same.

Plate XLVIII, 10.

One-Handled Bowls.

This is a shape which has hitherto received little or no attention. It would appear that it is practically confined to East Greece. Examples in black-glazed ware of the fifth century have been found in Cyprus (*Swedish Cyprus Expedition*, II, Marion, Tombs 14, 52 ; 39, 34 ; 25, 17 ; Pl. CXLI), another (evidently earlier) in Rhodes (*Clara Rhodos*, III, fig. 158, Tomb CLXV). These examples from their glaze might be held to be Attic. If so, they were presumably made for the East Greek market. An example from Mersin of this date is, however, unmistakably to be identified as East Greek by its greenish un-Attic glaze (Pl. LXXX, 3). Hitherto the only other comparative examples seem to be from Troy (Schmidt, *Schliemannsamm lung*, 3856) and from Assos (Caskey, *Catalogue of Greek and Etruscan Vases at Boston*, no. 388, Pl. XLI (plain ware)). It is now possible with the aid of the series from Mersin to follow the type back to the early sixth or late seventh century.

In the fifth century the example, Pl. LXXX, 3, has a vertical shoulder : in the preceding century its profile is a curve developing without a break from a low ring-foot to the thick, sometimes actually bevelled, rim. For this and the decoration see Pls. LXXIX and L ; it is clear that this group is to be assigned mainly to the early sixth century or late seventh by the recurrence on no. 1 of the same potter's mark as the Ionic bowl, Pl. LXXIX, 8.

Mme Lambrino appears to have found several broken fragments of similar one-handed bowls at Histria, but to have concluded they were handleless (*Les vases archaïques d'Histria*, figs. 149, 151 and 159 ; Pl. 10, 74).

1. Part of a bowl with ring foot and thick rim ; inside, broad paint band between two narrow. On outside, a spur-like mark projecting sideways and downwards. Cf. the bowl, Pl. LXXIX, 8. The clay fine pink ; the paint reddish-brown.

From Area 15 (Level III).

Height 7 cms. ; width 15 cms.

Plate L, 1.

2. Part of another, showing the handle. Clay and paint as last. Two pieces joined, from Areas 51 and 54 (Levels V and VI).

Plate L, 5.

3. Part of another. The paint is carried down into the interior from the rim without interruption. Clay and paint as last.

From Area 12 (Levels II B-III).

Height 4 cms.

Plate L, 6.

There are fragments of some dozen others. They are from Pit 36 ; from below Area 5 (Level III) ; from Rooms 10, 12, 15 (Levels II B-III), 25 and 32 (Level IV).

Plate L, 2-4.

4. Part of another, with vertical carinated shoulder, marked off by a groove and painted dark down to this line. Clay pinky-buff ; paint metallic-lustrous black, slightly greenish.

From Area 25 (Level IV).

Height 4 cms. ; width 6.5 cms.

Plate LXXX, 3.

Perhaps sixth to fifth century B.C.

Parts of two similar bowls were found in Areas 4 (Levels II B-III) and 15 (Level III).

IONIC¹ 'COMMON WARE.'

Mme Lambrino has published under this name a variety of large amphora found at Histria,² which is also represented at Mersin, and is perhaps Rhodian by origin. With the amphora are associated other shapes including oenochoe. They are marked collectively by having a rough zigzag horizontal line usually on the neck and S-shaped loops on the shoulder.³ One thing, however, is interesting in the examples from Mersin as compared with those from Histria. Whereas at Histria the trefoil-mouthed oenochoe correspond in shape to Miss E. R. Price's Camiran oenochoe Class B, with incision, and are presumably of the late seventh and sixth century, ours, to judge from a fragment, Pl. LXXIX, figs. 1 and 5, correspond rather to those of her Class A (early and middle seventh century).

The decoration is obviously a crude reminiscence of that on Rhodian vases. The zigzag line reflects the cable pattern often found on their necks. As to the opposed loosely-drawn S loops, Mme Lambrino makes

1. See note on p. 115.

2. Marcelle Lambrino, *op. cit.*, pp. 94, 149 ff., *q.v.* for refs. to publications of other examples.

3. They are clearly connected with the group of vases called 'Jüngere ionische Gefässe mit Reifenschmuck,' in Sieveking and Häckl, *Die kön. Vasensammlung zu München*, Pl. 17. See E. R. Price, *op. cit.*, p. 4, for further refs., and Technau, *Griechische Keramik im samischen Heraion*, *Athenische Mitteilungen*, 1929, pp. 29 ff.

the suggestion that they are a survival from sub-Mycenaean times. But this is most unlikely. The solution surely is to be found in the examples of Rhodian amphorae illustrated by Mme Lambrino in her figs. 203 and 204, where the S loops are seen as the running stems at the junction of which a down-pointing lotus bud is placed. The same design is found in more extended form on fragments of an early oenochoe found at Samos (Eilmann, *Frühgriechische Keramik aus Samos, Athenische Mitteilungen*, 1933, fig. 88), and, less extended, on a Cretan *deinos* from Arkades, Pithos no. 134 (Levi, *Annuario della R. Scuola Arch. di Atene*, X-XII, fig. 176).

I. *Hydriae with a zigzag line on the Neck.*

1. Neck and handle, the latter bearing obliquely crossing bands of paint. The clay fine, smooth reddish, with grits; the paint lustrous-brown.

From Area 15 (Level III).

Height 19 cms.

Plate LI, 1.

For similar amphorae, cf. Körte, *Gordion*, p. 118, fig. 97 (with an S-pattern); *Clara Rhodos*, IV, I, Tomb 13 (early seventh century; later example: Kinch, *Vroulia*, Pl. 23, 1).

Fragments of amphorae of this type were found in Areas 2, 12 and 14 (Levels II B-III), 15 and 17 (Level III).

2. Fragment of neck and body. Round the neck a horizontal zigzag line from which three other zigzag lines descend downwards to the shoulder. On shoulder and belly, four horizontal bands. On handle, several horizontal and one vertical stripe. The clay pinky-brown with grits; the paint matt brown.

From Area 11 (Levels II B-III).

Height 27 cms.

Plate LI, 4.

Cf. Petrie, *Tanis*, II, Pl. XXXII; Technau, *Griechische Keramik im samischen Heraion, Athenische Mitteilungen*, 1929, fig. 23, 6.

Oenochoe.

1. Neck with trefoil lip; the lip dark; round the neck a close line of close zigzags between two bands. The clay pinkish, with grits, with a brownish wash; the paint matt brown.

From Area 14 (Levels II B-III).

Height 8 cms.

Plate LXXIX, 5.

2. Part of another with horizontal stripes on the handle. The clay pinkish, with grits and a buff wash; the paint matt, chocolate. From Pit 29 (Level III).
Height 14 cms. Plate LXXIX, 1.
3. Part of another. On the neck, trace of a broad horizontal brush stroke. The handle has two horizontal and a vertical stripe.
Height 12 cms. Plate LXXIX, 2.
4. Part of another with tubular neck, bearing an undulating line.
From Pit 29 (Level III).
Height 8 cms. Plate LXXVI, 11.
Cf. Marcelle Lambrino, *op. cit.*, fig. 103.

Lekythoi.

1. Lekythos, the upper part painted dark. The clay is pinkish with grits; the paint matt, reddish-brown.
From Area 15 (Level III).
Height 16 cms. Plate LI, 3.
Cf. Woolley, Al Mina, Sueidia, *J.H.S.*, 1938, p. 153, fig. 28, L 4.
2. Another, the upper part painted dark, of more elongated shape than the last. The clay pinkish with grits; the paint matt, reddish-brown.
From Area 12 (Levels II B-III).
Height 19 cms. Plate LI, 2.
The vertical ornamentation of a trickle of paint is intentional, occurring elsewhere on a pair of rather similar vases, in Kinch, *Vroulia*, Pl. 26, 1, 5.

Kraters.

1. Part of a krater with small horizontal handle. On the neck is a horizontal zigzag line between bands. On the shoulder is a pattern of S's,¹ between bands. The clay is fine, smooth and pinkish; the paint shiny brown.
From Pit 29 (Level III).
Height 20 cms. Plate LI, 5.
Handles from a krater of this type were found in Room 10 (Level II B) and Area 15 (Level III).

1. Prof. J. L. Myres has, however, suggested to me that these may be really meant to be derived from birds. They are not quite the usual type of S-pattern.

2. Part of the neck of a krater decorated with two horizontal wavy lines. There is a trace of the S's pattern on the shoulder. The clay is fine, smooth and pinkish; the paint slightly lustrous-brown.

From Area 11 (Levels II B-III).

Height 8 cms.

Plate LXXVI, 1.

3. Part of the neck of a krater (?) with two rough, slightly undulating, horizontal lines. The clay is fine, smooth and pinkish; the paint slightly lustrous-brown.

Height 6 cms.

Plate LXXVI, 2.

4. Part of the neck of a krater with dark painted rim. There is a portion of the S pattern on the shoulder. The clay is smooth, reddish; the paint lustrous light-brown.

Height 6 cms.

Plate LXXVI, 6.

5. Foot of a krater. The clay is fine, reddish, with grits; the paint lustrous-brown.

Height 4 cms.

Plate LXXVI, 7.

6. Profiled foot of a krater. The clay is brownish; the paint slight lustrous reddish-brown.

From Area 14 (Levels II B-III).

Height 5.5 cms.

Plate LXXVI, 3.

7. Part of the handle of a column krater. The clay pinkish; the paint dark lustrous-brown.

From Area 15 (Level III).

Height 7 cms.

Plate LXXVI, 9.

Deinoi.

1. Fragment, with broad dark band under rim, and remains of a design of opposed S's. The clay pinkish with buff slip; the paint lustrous red-brown.

From Pit 23 (Level III).

Height 10 cms.

Plate LXXIX, 6.

2. Part of another with radiating strokes on lip.

From Area 11 (Levels II B-III).

Height 6.5 cms.

Plate LXXIX, 4.

3. Part of another with groups of radiating strokes on and below lip.
From Area 11 (Levels II B-III).

Height 5 cms.

Plate LXXIX, 3.

UNATTRIBUTED EAST GREEK.

The following cannot be conveniently assigned to any of the preceding groups :—

Oenochoe.

Fragmentary example with a high triple-reeded handle with dark horizontal stripes and two loops at its base. Round the shoulder, a band of single white blobs between two of dark is placed between two broad bands of dark paint; the lower band is, to be more precise, edged with a narrow white band either side, which in turn is edged with dark paint. The under part of the vase is banded with a white line between two dark. The clay pink with fawn slip; the paint slightly lustrous brown; the white watery, laid direct on the slip. The walls rather thin.

From Area 15 (Level III).

Height 17 cms.

Plate LIII, 1.

This eccentric vase is hard to parallel. The decoration on the shoulder may be presumed to be a debased derivative of the 'painted myrtle wreath often set with red or white berries' which occurs on some Ionic cups of the sixth century (E. R. Price, *op. cit.*, p. 4).

Kothon (?).

Fragment with incurving rim, decorated with a broad horizontal stripe and a broad wavy line. Clay fawn with buff slip; paint greyish-brown.

From the S. wall of Area 2 (Levels II B-III).

Height 4 cms.

Plate LXXVIII, 18.

For the decoration, cf. Dugas and Rhomaïos, *Délos, Les vases préhelléniques et géométriques*, Pl. XXI, 1, on a one-handled cup. Also a cup of Ionic fabric, found at the Lake of Berre; Jacobsthal and Neuffer, *Gallia Graeca (Préhistoire, II)*, fig. 41, who note similar fragments elsewhere.

GREY 'BUCCHERO' WARE.

Deinoi.

1. Piece of the rim with horizontal lip and knob with two small rosettes. The clay grey, but washed with dull black paint.
From Area 31 (Level IV).
Height 3.5 cms. Plate LII, 8.
Probably Aeolic, or perhaps Lesbian, with the rest of this group.
Cf. Lamb, Grey Wares from Lesbos, *J.H.S.*, 1932, figs. 2 and 3 b;
Jacobsthal and Neuffer, *op. cit.*, 13 ff. (poterie phocéenne).
2. Knob from another.
From Area 32 (Level IV).

Bowls.

1. Part of bowl with ring base and broad rim.
From Pit 29 (Level III).
Height 4 cms. Plate LII, 9.
Cf. Lamb, *loc. cit.*, figs. 1 and 10, from Methymna.
2. Part of a bowl with broad rim and small carinated shoulder.
Height 4 cms. Plate LII, 10.
Cf. Lamb, *loc. cit.*, figs. 2 and 9.
3. Part of a bowl with rolled rim. A hole drilled under the rim.
From Area 12 (Levels II B-III).
Height 5 cms. Plate LII, 11.

Cup.

Three parts of a cup with fine walls with three concentric grooved circles at the centre. The clay light grey in break, dark on surface.

From Area 31 (Level IV).

Height 3.5 cms.

Plate LII, 12.

Mention should also be made of a sherd, illustrated on Pl. LII, 13, which has a design of undulating lines incised by means of a comb. Unfortunately I have no notes upon the fabric and colour of this sherd, but it must surely belong here from its resemblance to the numerous examples (perhaps Phocaeen) illustrated by Jacobsthal and Neuffer, *loc. cit.* It was found on the surface.

UNPAINTED WARE.

Amphorae.

1. Amphora. Clay red with buff slip.
Level III.

Plate LI, 6.

Oenochorae.

- Oenochorae with two-reeded handle and trefoil mouth. Clay buff.
From Level IV.

Plate XLIX, 12.

Ionic Bowls.

- Part of a bowl with small rim and horizontal handles.
From Area 25 (Level IV).

Height 7 cms.

Plate LXXX, 6.

For the shape, cf. Marcelle Lambrino, *op. cit.*, fig. 47.*Uncertain Shape.*

1. Part of the neck of a jug (?) ornamented with straight and zig-zag lines, partly in relief, marked by incised herring-bone patterns, those in relief suggesting snakes rising to the rim. It may perhaps be compared with the object published by Zahn in Kinch, *Vroulia*, p. 26, which has snakes represented on it.

From Area 19 (Level III).

Height 10 cms.

Plate LXXVIII, 14.

As this strange fragment occurred near the edge of the tell, it may belong to another, probably earlier, period.

CLASSICAL PERIOD

ATTIC.

Kraters.

1. Fragment of the rim of a krater with a horizontal band with a design in red-figure, of laurel leaves. On the inside are two narrow reserved lines.

Height 7.5 cms.

Plate LIII, 2.

Late fifth century B.C.

2. Fragment of the rim of a krater with a horizontal band, with a design in red-figure of laurel leaves. On the upper face of the rim is a 'running spiral' design.

Height 3 cms.

Plate LIII, 3.

Late fifth century B.C.

Small Bowls and Cups.

1. Ring base from a cup with bevelled profile. On the centre of the inside is an impressed design of four palmettes. Clay red, glaze lustrous-black.

From Area 25 (Level IV).

Diameter 6 cms.

Plate LIII, 5.

Late fifth century. Cf. Technau, *Griechische Keramik im samischen Heraion*, *Athenische Mitteilungen*, 1929, figs. 30 and 31; FitzGerald, *Excavations at Tantura*, *Bulletin of British School in Jerusalem*, 1925, 83.

End of fifth or early fourth century B.C.

2. Ring base of a cup (?) with rounded profile. The underside has the ring foot black, but the centre is reserved, with a small circle and dot in the middle. Clay and glaze as last.

Plate LIII, 4.

3. Part of a small bowl painted black, with ring foot and slightly turned-over rim, and a design at the centre of the inside of impressed palmettes. Clay and glaze as last.

Diameter 9 cms.

Plate LIII, 6.

4. Part of the base of a cup with deep ring foot; painted dark, with a design at the centre of impressed tongues and palmettes. Clay and glaze as last.

Diameter 7 cms.

Plate LIII, 8.

Cf. Technau, *loc. cit.*, fig. 32, 2, and Pl. 26.

EAST GREEK.

Kraters.

1. Part of the neck of a krater with dark lip and a horizontal branch

of myrtle round the neck. The clay fine, pinkish, with grits; the paint slightly lustrous light-brown.

From Area 14 (Levels II B-III).

Height 5.5 cms.

Plate LXXVI, 10.

Probably late sixth century B.C. to early fifth century.

2. Part of the neck of a column krater with dark lip and an undulating spray of berries. The clay fine, pinkish; the paint lustrous dark-brown.

Height 7 cms.

Plate LXXVI, 4.

Late fifth century to fourth century.

Cf. Woolley, *Al Mina*, *J.H.S.*, 1938, p. 25, fig. 10.

3. Part of the neck of a krater with dark lip and an undulating ivy branch. The clay yellowish with a brownish wash; the paint slightly lustrous chocolate.

Height 6 cms.

Plate LXXVI, 8.

Cf. Woolley, *loc. cit.*

LAMPS.

1. Part of an open lamp with broad rim and pinched spout. The clay sandy buff.

From Area 13 (Levels II B-III).

Diameter 13 cms.

Plate LIII, 7.

So-called Cypriote or Phoenician type, cf. Kinch, *Vroulia*, Pl. 27, 6 a-b; Johns, *Excavations at . . . Athlit*, *Quarterly of the Department of Antiquities in Palestine*, 1937, figs. 8 and 9.

About seventh century B.C.

2. Part of another. Clay as last.

Length 8 cms.

Plate LIII, 10.

3. Part of another. Clay as last.

From Area 12 (Levels II B-III).

Length 6.5 cms.

Plate LIII, 11.

4. Part of another. Clay as last.

Length 4 cms.

Plate LIII, 9.

5. Nozzle of a lamp with bridged spout. The clay fine, pinkish.
Length 3·5 cms. Plate LIII, 12.
Probably Attic, fifth century B.C. Cf. Technau, *loc. cit.*, fig. 45.
6. Another from a lamp with broad horizontal rim. Clay fine,
reddish ; paint lustrous brownish-black.
From Pit 28 (Level III). Plate LIII, 13.
Probably fourth century.
Cf. Technau, *loc. cit.*, fig. 46, who says this type is native in Samos.

POTTERY OF LEVELS V, VI AND VII

By G. M. FITZGERALD

WITH PLATES LIV-LIX

Below Level IV we came in contact with pottery of an entirely different character. This is not to say that the stratification was very sharply defined, since, for one reason or another, a good deal of intrusive pottery of various periods had found its way into Level V; in spite of this, however, it soon became clear that, as regards the prevailing types, there was a complete change between the two levels.

Strata corresponding to our Level V are described in Miss Goldman's reports in the *American Journal of Archaeology* on the excavations at Tarsus,¹ where immediately below Iron Age pottery of Cypriote character there appeared a layer of so-called brown or drab ware. The shapes include lentoid flasks, shallow bowls or plates (some with incised symbols), narrow-necked jugs and a jar-stand of red burnished ware; all these occurred in our Level V, as may be seen by turning to Pls. LIV-LVII. A small quantity of Cypriote white slip ware was found in each case. There is, however, one noticeable difference between the two sites: at Tarsus the 'drab' ware was found together with Mycenaean ware of the 'Granary' class, whereas we only observed two fragments of Mycenaean character,² a cup-rim and a jug-neck, Pl. LVIII, 2, 5.³ The final appearance of the 'drab' ware at Tarsus is dated to not much later than 1200 B.C., presumably on the evidence of the 'Granary' style pottery, which may be regarded as belonging to the twelfth century, though it seems to have made its appearance at Mycenae about the end of the thirteenth.⁴ Its absence from Mersin would incline us to date the end of Level V somewhat earlier than that of the corresponding strata at Tarsus, but we must bear in mind that only part of our site has been excavated, so this negative evidence is not conclusive.

Decorated wares are common in Level VII but are quite exceptional in Level V; Level VI is intermediate, some areas containing a considerable number of decorated fragments while others reproduce rather the characteristics of Level V. The evidence does not enable us to

1. See in particular *A.J.A.*, XXXIX, pp. 534 ff.; XLI, pp. 262 ff. and fig. 1, pp. 279, 281; XLII, pp. 30 ff.

2. See the report on the Greek, etc., pottery (p. 100) for the late variety of Mycenaean found in Level IV.

3. Shown also on Pl. LXXXI, 5, 2.

4. W. A. Heurtley, *Q.D.A.P.*, V (1936), pp. 90 ff.

determine whether the painted pottery culture died out gradually or was abruptly displaced by that of the plain wares.

We have not much material for dating the change. There are, as we have mentioned, a few fragments of Cypriote milk-bowls from Level V; on the other hand a few wish-bone handles and other fragments of base-ring ware appeared in Level VI. In Level VII, Area 63 yielded a saucer decorated with a red band round the rim and two bands crossing on the inside. This form of decoration has been noted at Kusura in Period B and is typical of Troy V, which apparently comes to an end before 1500 B.C.¹ On this evidence we cannot say more than that the change over from decorated to plain wares seems to have taken place somewhere about the middle of the second millennium.

Further evidence might no doubt be looked for among the discoveries made in more or less neighbouring countries: Palestine, for example. Mr. E. Gjerstad has industriously attempted something of the kind in his *Cilician Studies*.² It should be pointed out, however, that the painted pottery of Cilicia is now seen to belong to an earlier date than that of Palestine, which lasted until the end of the L.B.A., and in any case his researches have not warranted Mr. Gjerstad's going beyond the conclusion that Cilicia in the later part of the Bronze Age had a culture of its own, with pottery of a distinct and peculiar type.

The examples illustrated in Pls. LIV-LIX will convey a tolerably complete notion of the character of our pottery finds, but the following supplementary observations seem to be called for.

In Level V, as in the levels below, a large number of sherds have a burnished surface. Among them are long slender handles and fragments, mainly red in colour, which seem to come from long spindle-bottles, though it was not possible to reconstruct any of these. A mild exception to the undecorated character of Level V wares is afforded by the practice of covering the exterior of bowls with red slip or wash which is carried over the rim to form a broad band round the inside. A conspicuous shape is the lentoid flask with three handles, shown in Pl. LV. A somewhat similar type is represented in a fourteenth-century tomb at Enkomi, with Mycenaean and base-ring wares and a spindle-bottle³; it occurs at Boğaz Köy also, but in association with pottery of an earlier period.⁴ Shallow bowls and dishes, some of them almost flat, were a common

1. W. Lamb, *Excav. at Kusura*, in *Archaeologia*, 86 (1937), p. 17. For Troy see *A.J.A.*, XXXIX (1935), pp. 562, 568. Blegen now dates Troy V from 2050 to 1900 B.C., *B.S.A.*, XXXVII, p. 8.

2. See *Revue archéologique*, 1934, pp. 192-5.

3. C. Schaeffer, *Missions en Chypre*, 1932-5, fig. 36. 4. *M.D.O.G.*, 75 (1937), fig. 21.

feature of Level V, and (as at Tarsus) it is from these that come most of the sherds with incised symbols, examples of which are given in Pl. LVII, and amongst which the most usual form consists of three converging strokes. The bowl-rims as a rule are either inturned or else more or less carinated. Ring-bases were found in a variety of outward-splaying shapes; fragments of high trumpet-bases also occurred. Of the handles some are grooved, but in certain groups of pottery only plain handles appeared—more or less round in section—so there was perhaps a time during which the latter fashion predominated. Fragmentary strainer-spouts and trefoil-shaped jug-rims should also be noticed. The Cypriote milk-bowls and certain possibly intrusive fragments have already been mentioned.

Level VI calls for little comment. Base-ring ware fragments were found in place of the milk-bowls, but the undecorated types of Level V reappeared without noticeable alteration. (It should be added that the complete shapes found high up in Area 56 ought perhaps to be assigned to Level V.) In addition to the foregoing were a number of painted fragments characteristic of Level VII—amongst which, however, it seems doubtful whether we ought to include the vase decorated with red streaks shown on Pl. LVIII, 3, as the style is not typical. Among early shapes were small pedestal bases, ledge handles, trough-shaped spouts and examples in clay of the crescent-shaped objects, pierced at each end, of which many have been found at Alishar¹ (Pl. LVI, 15).

In Level VII we found several more of these objects, both of clay and of stone. The painted and incised pottery of this level is sufficiently illustrated in Pls. LVII-LIX; it will be observed that there is a considerable quantity of polychrome decoration, mainly black and red (Pl. LIX, 7, 10, 12-14). Many fragments display triangles filled in with cross-hatching (Pl. LIX, 5, 6) and there are some examples of the festoon pattern. The incised and punctured decoration on red or black burnished wares (Pl. LVII, 17, 20, 24, 26, 27), sometimes enhanced with white filling, seems to call for special notice. Burnishing was very extensively employed on plain and decorated wares alike; in Pl. LVI we have typical examples of the common cooking-pots of the period, most of which have a burnished surface. Heavy rims of pots and jars were often found, as well as a variety of everted shapes. Sherds from the larger vessels occasionally display bands of combing; others have raised ridges²

1. H. H. von der Osten, *Oriental Inst. Publications*, XXIX, p. 273, and fig. 300.
 2. Common in Lower-Hittite levels and at Tarsus.

or rows of nicks running round the body of the jar. Projecting knobs are fairly numerous, as are ledge handles (Pl. LVI, 16 and 17), though this is by no means the preponderating form; only a few examples of crescental handles (Pl. LVI, 18) were seen. There were fragments of 'basket' handles (Pl. LVIII, 13—Level VI)—arching over the mouth of the vase—but no complete shape. The double-strand handle was not unknown, though rare. Shaped ring-bases, splaying outwards, are the rule and trumpet bases not uncommon; small pedestals were found in great numbers (Pl. LVI, 23; cf. *A.J.A.*, XLI, p. 264, figs. 9 and 10). One conspicuous shape, the beak spout, which we should

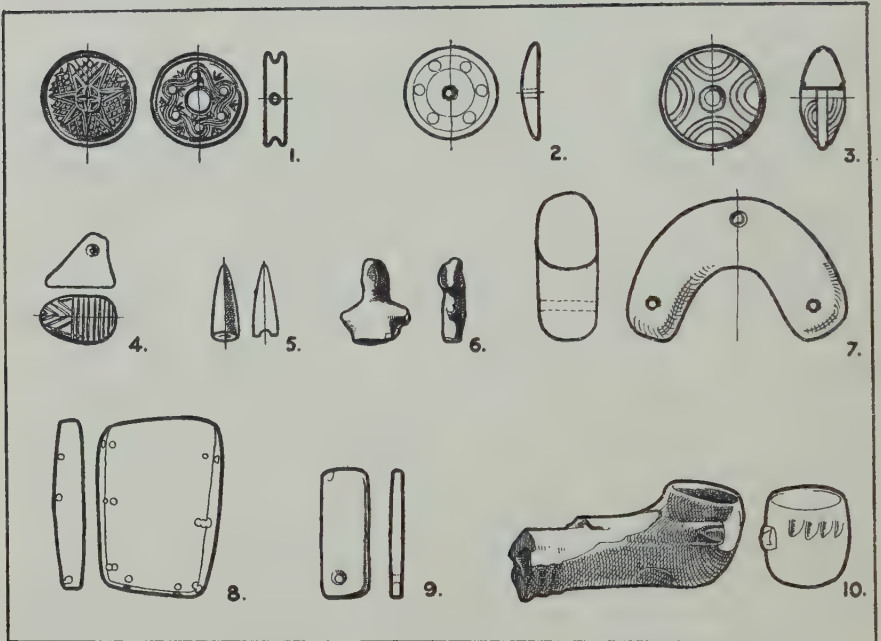


Fig. 2 (a).—MISCELLANEOUS SMALL OBJECTS FROM IMPERIAL HITTITE LEVELS IN TRENCH X.

1. (209) 43 V. Whorl, dark red stone.
2. (184) 53 V. „ bone.
3. (63) XI. „ grey clay.
4. (270) VI. Seal of brown stone.
5. (286) 53 VI. Bone implement.
6. (274) VI. Clay figurine.
7. (287) 43 VI. Stone weight.
8. (330) 70 VII. Greenish stone object, polished one side, perforated at the edges of the underside.
9. (363) VII. Perforated stone.
10. (331) 66 VII. Fragment of censer¹ of buff clay, orange slip, bnd.

1. Cf. *Boğazköy*, Bittel, Tafel 16; *Swedish Cyprus Expedition*, I, 358, and Plate 149, 18; Gjerstad, *Studies on Prehistoric Cyprus*, 203; Ras Shamra, *Syria*, 10 (1929) 289, Fig. 3; Tell Abu Hawam, *Q.D.A.P.* IV, 37, No. 228. See also *Swedish Cyprus Expedition*, II, 585, and Plates 181, 340.

have expected to be common, as it seems to be at Tarsus and elsewhere, did not appear till we reached quite a low level; all the examples except the one shown on Pl. LVIII, 15, came from the stratum indicated by the figure VII/VIII, among the foundations of Level VII. It almost looked as if the beak spout had died out before the close of the period of decorated pottery—but here again negative evidence must not be overstressed.

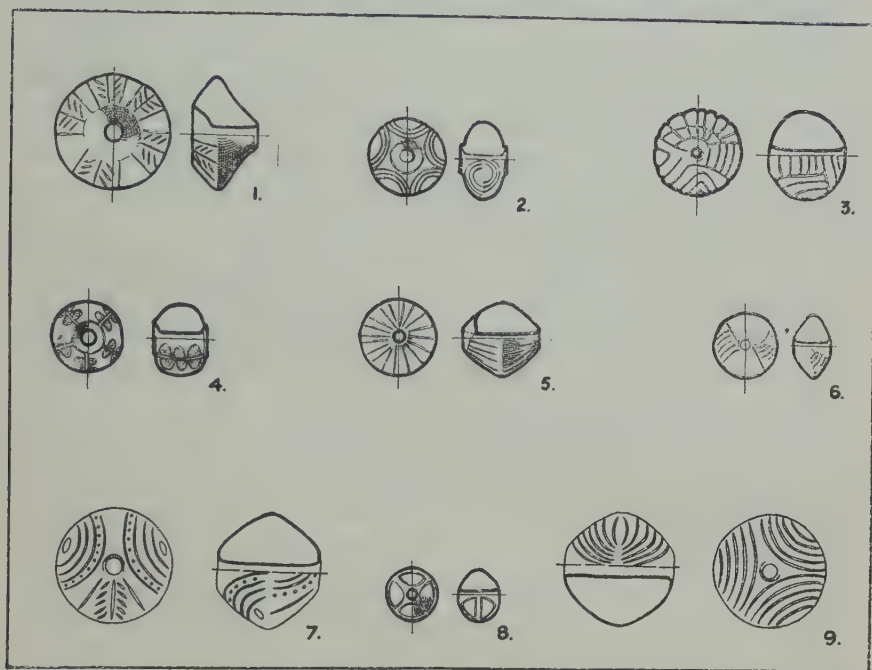


Fig. 2 (b).—WHORLS FROM EARLY CILICIAN HITTITE LEVELS IN TRENCH X.

- | | |
|-----------------------------------|--|
| 1. (501) $X \frac{w}{v}$. | Whorl, grey clay. |
| 2. (511) $X \frac{w}{x}$. | „ „ |
| 3. $X \frac{xb}{xc}$. | „ brown clay. |
| 4. (548) $X \frac{xa}{xb}$. | „ grey clay with incisions filled white. |
| 5. (547) $X \frac{xa}{xb}$. | „ red clay. |
| 6. (580b) $X \frac{xc}{ya}$ step. | „ brown clay. |
| 7. Xya outer. | „ grey clay. |
| 8. (587b) $X \frac{xb}{xc}$. | „ brown clay. |
| 9. (605) $X \frac{xc}{ya}$ outer. | „ red clay. |

IV B. CILICIAN-HITTITE PERIOD (MIDDLE BRONZE AGE)

WITH PLATES LXI-LXXV, LXXXII-LXXXIII AND LXXXV

The period covered in our nomenclature by the term Cilician-Hittite belongs historically to the pre-Imperial Age, before the Hittites under Subbiluliuma or his predecessors established their dominion over Cilicia; archaeologically to the Middle Bronze Age; and chronologically it embraces the four or five centuries from the union of the Hittite states under the Dynasty of Hattusas (in round figures 2000 B.C.) till the construction of the Hittite fortress on our mound (c. 1450-1500 B.C.) reveals the full development of the Hittite Empire.

As already mentioned, four levels excavated in the main area represent this pre-Imperial period, viz. nos. IX, X, XI and XI B; and the deeper soundings made previously in Trench X indicate the former existence of two or three levels within the heart of the mound which were no longer traceable in the area of our work. The broad architectural features of levels IX, X and XI are illustrated in Mr. Seton Lloyd's plans on Pls. LXI and LXII, and the technical details relevant to this period are covered in general by his description in an earlier section of this report.

POTTERY OF THIS CILICIAN-HITTITE PERIOD (illustrated in our drawings on Pls. LXIII-LXXI and photographs on Pls. LXXXII-LXXXIII) is stylised and distinctive. It shows affinities, as might be expected from the geographical situation of our area, both with the Hittite pottery of the plateau and to a greater extent with the contemporary wares of the Middle Bronze Age in Syria. It would appear that Cilicia during the four or five centuries represented by these levels remained politically independent, for its relations with Syria are more in evidence than are those with the Hittite plateau (as illustrated by the excavations at Boğaz Köy, Alaça Hüyük and Alishar)—in fact more than those of the latter with Syria. This observation conforms fully with the geographical considerations. The plains of Cilicia are shut off from Asia Minor by the mass of Taurus, through which the lowest passes rise more than 4000 feet; while the situation and climate on the Mediterranean seaboard claim a different habit of life and political outlook. The lower barrier of Amanus, on the other hand, can be crossed freely at several

points or skirted by the coast, while the sea itself provides a ready line of communication with the ports of Northern Syria.

It may be surmised that early in the 2nd millennium B.C., when the Hittite Empire was in the making—as, for instance, during the reign of Mursil I who captured Aleppo and raided Babylon—Cilicia was brought for a time within the sphere of direct Hittite influence. Thereafter, however, the traces of contact are less in evidence, until, under one of the early Emperors, the area was annexed and the fortress of our Level VII was built.

Looking now at the plates which illustrate the pottery of this pre-Imperial period, we realize that the general character of the Cilician wares is distinguished from that of the plateau by the larger proportion of painted wares. This distinctive feature is combined, as previously indicated, with special Syro-Cilician shapes, *e.g.* the chalice cups on Pl. LXVI, decorated jugs on Pls. LXVII-LXVIII. Painted wares were certainly known at this time also on the plateau, and a good example of kinship in this respect in shape and design is seen in the hawk-eyed spouted jug (no. 9 on Pl. LXVIII). But though this and other single examples illustrate the contiguity and permanent influence of one area over the other, the contrast in general remains quite evident. Many of the plain wares illustrated on Pls. LXIII-LXV (*e.g.* the one-handed bowl or dish no. 10 on Pl. LXIII), so common on Cilician sites, are very rare or not represented upon the plateau at all.

Looking back again to our plates which illustrate pottery of the Imperial period, LIV-LIX, it will be seen that certain features are continuous, *e.g.* the plain dishes on Pl. LXIII, the double-handled cooking pots and jars on Pl. LXIV and the single-handled drinking cups (with the handle rising high above the rim) at the top of Pl. LXV; and it is significant that these are precisely the types which appear generally within the central Hittite area at this time. The time has not yet come when we can compare these fabrics and shapes in detail with those discovered at Tarsus by Miss Goldman's expedition. That site is so close to ours that we may expect to find a definite parallelism in the common types. Some analogies already apparent in the published materials, whether from Tarsus or from one or other of the excavated sites upon the plateau, are indicated in the descriptions of these wares which follow. One or two points may, however, be noted: the two-handled bowl shown on Pl. LXIV, 2, is a relatively rare specimen and

reminds one of the vessel into which the priest pours his libation in the later series of sacramental scenes discovered at Malatia, now at the Museum in Ankara. The horse's head (Pl. LXV, 11) and the other fragments which doubtless are to be associated with it recall a type of vessel from Kultepi, dating we presume from the 20th Century B.C., which we reproduce, together with other related fragments (Fig. 3),

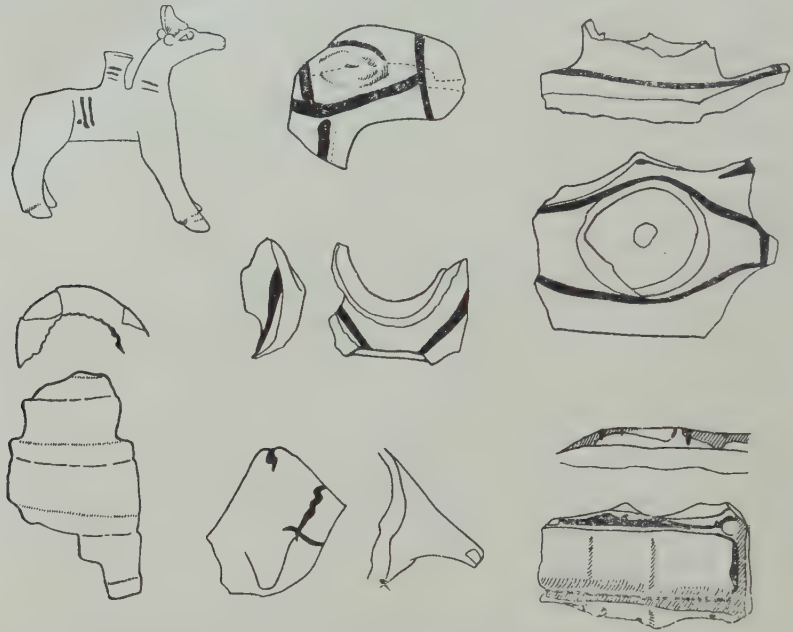


Fig. 3.—FRAGMENTS OF POTTERY VESSEL IN THE FORM OF A HORSE
(CREAM CLAY AND SLIP, BLACK MATT PAINT).

The object shown in the top left corner is a salve pot in terracotta in the form of a deer (2nd millennium) found at Kultepi. Berlin, Arch. Inst. of the University. (*Orbis Pictus*, Bd. 9; Frankfurt, *Studies*, Pl. IX.)

noting also that suggestive analogies also appear in the corpus of Cypriote fabrics and elsewhere. The painted jug (no. 1 on Pl. LVIII) and other examples represented on Pl. LXXI recall types of the Middle Bronze Age in Syria; in particular, we may recall two examples from Ras Shamra published in *The Illustrated London News* of December 30th, 1939.

The cooking-pot handle (no. 8 on Pl. LXIX), which has the form of a crescental ledge, is common all through the Hittite period and apparently is characteristic of the district. This is not, however, a distinctive feature; indeed very similar handles may be seen in many

of our own kitchens to-day. Other examples were found at Kazanlı (*Annals*, XXV, Pl. VIII, 4); so, too, were incised devices such as are illustrated on the same plate, nos. 13-15. In these the curvilinear pattern is executed with a multiple-pointed implement, generally three or four lines at a time. Though the period of such specimens is not decided, for in every case the find-spot contains some element of doubt, they may be assigned to the 18th or 19th centuries B.C., with possibly a longer range. The 'basket-handle' on a spouted vessel, well seen in no. 1 on Pl. LXIX, is apparently an early feature.

With regard to the objects from pit-area 163, figured on Pls. LXX and LXXI, it is to be observed that the specimens illustrated have been selected as probably Hittite or proto-Hittite from a much greater number bearing the same registration of provenance. One or more pits had penetrated in this area, 163, down to a chalcolithic level, and had become sealed up by later masonry, so that their presence was not detected in time to dissociate the contents of the pit entirely from those of the area itself. The contrast between these wheel-made fabrics, however, and the hand-made wares of the earlier period, combined with the analogies with established types of the early Hittite period, leaves little doubt as to the validity of this selection. We have, however, to recognize that we have as yet no adequate criteria for distinguishing the earlier proto-Hittite series, indications of which have been described in earlier reports. Presumably they represent the period (from the time of Sargon of Akkad) that witnessed the gradual fusion of the Hittite city states down to the date of the Kültepe Tablets. But materials have not yet been discovered on our site to warrant more than this mere conjecture. Possibly further excavation will disclose the occupation levels of the Early Bronze Age, and enable us to assign them a definite place in the evolution of local wares.

This series brings our selected corpus of Cilician-Hittite or Middle Bronze Age pottery types temporarily to a close. A vast material remains for further study. The bronze implements and other objects shown on Pl. LXXII belong, however, definitely to this period. So, too, does the battle-axe reproduced in Fig. 4—a Hittite type established by the early and more recent excavations at Boğaz Köy.

A certain doubt as to their precise period attaches itself to most of the objects figured on Pls. LXXIII and LXXIV. The former includes two large *pithoi* found on the edge of the slope in relation to one of the

terraces low down in Trench X, but seemingly linked by technical details, *e.g.* the fixing of the handles and their shapes, to later examples of undoubted Hittite fabric. On Pl. LXXIV in particular the objects 1-6 may also be of early Hittite origin. The other specimens on this plate, nos. 7-13, however, must probably be ascribed to the Early Bronze Age, and form a continuation of the series already published in *Annals*, XXV. The small pot resting on three low handles, no. 7, is presumably of western origin; and the deep bowl, no. 9, decorated with incised patterns, has also affinities upon the plateau. The tall pithos, no. 11,

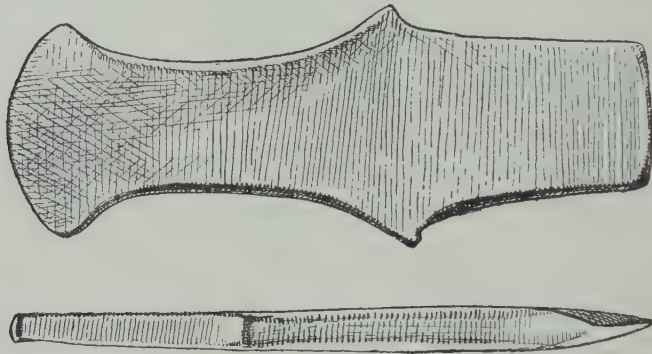


Fig. 4.—BRONZE HITTITE AXE-HEAD.

with its small handles in the neck and long stump base, is a definite type found at Tarsus low in the Early Bronze Age levels, belonging therefore to an early phase in the 3rd millennium B.C.

The two jugs, 12 and 13, present a problem: the ware is much finer than that of the other specimens of the pre-Hittite period; but their provenance and exceptional character leads us to assign them tentatively to the Early Bronze Age. They are decorated with bands of brown paint upon the handle and around the rim, and no. 12 shows also a primitive swastika upon the shoulder. Noteworthy is the incurving shape of the base in both cases, which in our deep soundings in Trench X appears also below the purely Hittite levels and seems to be a proto- or pre-Hittite feature.

Description of the Plates*

PLATE LIV

- 1 V. Buff clay ; wheel-made.
- 2 V. Red clay ; wheel-made.
- 3 V. Buff clay, burnt ; wheel-made.
- 4 V. Buff clay, burnished ; red inside and over rim ; wheel-made.
- 5 V. Buff ware, cream slip ; wheel-made.
- 6 V. Buff clay, unslipped ; wheel-made.
- 8 V. Red ware.
- 9 VI. Brown ware and slip, burnished inside and out.
- 10 VI (?). Light red ware, reddish slip.
- 11 VI. Brown ware.
- 12 VII-VIII. Buff ware.
- 13 VI (?). Buff ware, burnished.
- 14 VII. Fine buff paste and slip.
- 15 VII. Fine buff ware, red burnished ; brown paint on rim and band on outside of rim.
- 16 VII. Grey ware, burnt buff on outer edges, buff slip.
- 17 VII. Cream buff ware, decorated light-brown paint on under side of rim and upper side of handle.
- 18 VII. Black core, fired buff ; red slip on both surfaces.
- 19 VII-VIII. Black ware, red finish. Carefully made dish pierced at rim.

PLATE LV

- 1 V. Lentoid flask ; buff ware, cream slip ; partly wheel-made.
- 2 V. Juglet ; buff ware, cream slip ; wheel-made.
- 3 V. Tall-necked jug ; buff ware, red burnished slip ; wheel-made.
- 4 VI (?). Tall neck jug ; buff clay, cream slip ; wheel-burnished.
- 5 VI (?). Neck of do. ; dark grey-brown ware, almost black.
- 6 VI. Three-handled neck, one handle broken off ; brown ware, red wash.

* A number within brackets indicates the relevant catalogue number. Such numbers were assigned to all objects found in a more or less complete state.

- 7 V. Large one-handled jug ; reddish clay, red slip ; wheel-made.
- 8 V. Large jug ; reddish clay, unslipped ; wheel-made.
- 9 V. Small jug ; buff ware ; hand-made, rough.
- 10 VI (?). Large jug ; buff ware, cream slip ; wheel-made.
- 11 V (?). Large bowl ; red clay, unslipped ; wheel-made.
- 12 VI (?). Large two-handled bowl ; reddish clay and slip ; wheel-made.
- 13 V (?). Pit. Do. ; orange-grey clay, slip of same wheel-made.
- 14 IV or V. Pithos, grey buff clay ; wheel-made.
- 15 V. Spouted vessel ; buff clay, cream slip ; wheel-made.
- 16 VI (?). One-handled jar ; buff clay, cream slip ; wheel-made.

PLATE LVI

- 1 V. Handle ; light brown ware, buff slip.
- 2 V. Rim and handle ; brick-red ware, trace of white (?) ; slip exterior.
- 3 VI. Raised handle ; light brown ware, highly burnished ; thick light red slip outside and over rim and handle.
- 4 VI. Small channel spout ; brown-grey ware.
- 5 VI. Spout ; buff ware, burnished.
- 6 VII. Spout ; grey ware, burnt red, traces of burnish.
- 7 V. Rim ; brown ware.
- 8 V. Rim ; brown ware.
- 9 V (?). Thick rim ; red-brown ware and slip.
- 10 VII. Rim ; grey ware.
- 11 VII. Rim ; light brown ware ; black grit ; buff slip.
- 12 VII. Rim ; yellow buff ware and finish.
- 13 VI. Wishbone handle ; light grey ware ; dark grey slip.
- 14 VII. Vertical handle ; fine cream buff ware.
- 15 VI. Half crescent. (Some in pottery and some in stone.)
- 16 V. Ledge handle ; light brown ware ; dull slip.
- 17 VII. Ledge handle ; drab ware with grit.
- 18 VI. Annealed handle ; light brown ware and slip.

- 19 VII. Knob handle ; reddish-brown ware, coarse ; light brown finish.
- 20 VII. Raised triangular ornament (?) ; grey ware ; black burnished slip.
- 21 VII. Handle ; drab ware ; brown-black burnished slip.
- 22 VI. Trumpet base ; reddish ware ; drab slip.
- 23 VII. Pedestal base ; light buff ware ; fine grit.
- 24 V. Pottery stand ; greyish buff clay, much burnt ; wheel-made.
- 25 V. Pottery stand ; light brown ware ; buff slip burnished.
- 26 V. Pottery stand ; light red ware, roughly made.
- 27 VII. Pottery stand ; brick-red ware with grits.

PLATE LVII

- 1 V. Light brown ware ; incised on under side.
- 2 V. Light brown ware ; incised on under side.
- 3 VII (?).
- 10 VII. Brick-red ware and slip.
- 11 VII. Pinky buff core and slip.
- 12 VII. Buff ware ; reddish slip.
- 13 VII. Black core ; fired red ; red slip.
- 14 VII. Pinky buff ware.
- 15 VII-VIII. Excised design on handle ; brick-red ; hand-made.
- 16 VI. Seal impression ; brick-red ware ; two impressions, 3·2 cms. apart.
- 17 VII. Grey ware ; black-grey finish ; deep incised decoration (cf. Pl. LXIX, 5-7).
- 18 VI. Red burnished ware.
- 19 VI. Black burnished ware.
- 20 VII. Black burnished ware ; white filled pointillé decoration.
- 21 VI. Grey burnished ware ; grey triangular incisions filled white.
- 22 VI. Black ware, incised filled white.
- 23 V. Black burnished ware.
- 24 VII. Black ware, incised filled white.
- 27 VII. Black ware, burnished ; incised circles of dots.

PLATE LVIII

- 1 V. Pinky buff ware ; brown paint.
- 2 V. Buff ware, cream slip ; red paint, lustrous.
- 3 VI (?). Brown ware ; burning red ; buff slip ; red burnished decoration ; wheel-marks inside.
- 4 V (?). Fragment of milk bowl ; red-brown ware ; blue-grey slip, paler towards base ; dark-brown paint.
- 5 V. Handle ; buff ware and slip ; lustrous red bands.
- 6 V. Wishbone handle ; red-brown ware ; grey buff slip ; brown paint on upper side only.
- 7 VI (?). Cream buff ware ; black and red decoration.
- 8 V. Light brown ware, fine, some grits ; dark-brown and red decoration.
- 9 VII. Yellow buff ware, cream slip ; grey, light brown and black paint.
- 10 VII. Light red core ; buff surface ; light red and chocolate paint.
- 11 V. Brown ware ; reddish-brown paint.
- 12 VII. Buff ware ; buff surface ; light red paint.
- 13 VII (?). Handle ; buff ware ; black paint.
- 14 VII. Handle ; fine buff core ; buff surface ; black paint.
- 15 VII. Beak spout ; buff fine ware ; black paint.
- 16 VII. Rim ledge ; light brown ware ; grey in section ; light red paint.

PLATE LIX

- 1 VII. Buff core ; cream-painted surface ; light brown paint.
- 2 VII. Grey fine ware ; grey surface ; brown lustrous paint and black matt paint.
- 3 VII. Buff core ; dark buff surface ; chocolate-brown paint.
- 4 V. Cream ware ; black paint.
- 5 VII. Fine buff core ; burnished buff surface ; light red paint.
- 6 VII. Fine buff ware ; red-brown paint.
- 7 VII. Buff ware ; buff surface ; black and orange-red paint.
- 8 VII-VIII. Pinky buff ware ; buff surface ; brown paint.

- 9 VII-VIII. Pinky buff ware, creamy slip ; matt dark-brown paint.
- 10 VII-VIII. Rough buff ware, cream slip ; black and red paint.
- 11 VII-VIII. Black core fired buff ; buff burnished slip ; red matt paint.
- 12 VII-VIII. Buff fine ware ; buff slip ; red and black matt paint ;
wheel-made.
- 13 VII-VIII. Fine light red ware, creamy surface ; black and red
paint ; wheel-made.
- 14 VII-VIII. Light brown ware ; grey, black, brown and white paint.

PLATE LX

METAL IMPLEMENTS FROM LEVELS V-VIII

- 1 (226) 44 V. Tool.
- 2 (342) 68 VI-VII. Bronze object.
- 3 (277) rail-tracks VI. Spear-head.
- 4 (311) 58 VII-VIII. Tweezer-like tool.
- 5 (288) 63 VII. Pin.
- 6 (308) 62 VII. Pin.
- 7 (195) 52 VII. Bronze pin.
- 8 58 VII-VIII. Spear-head.
- 9 (312) 66 VII. Spear-head.
- 10 (279) 50 V. Chisel.
- 11 (319) 66 VII. Pin.
- 12 (296) 63 VII. Sickle.

PLATE LXIII

- 1 Dish of cream clay and slip ; wheel-made ; Tr. XI, Level VIII.
- 2 (1200) Dish of cream clay, wet-smoothed ; wheel-made ; 125b
(XIb).
- 3 (1140) Small bowl of light brown ware, wet-smoothed ; wheel-made ;
117 (X).
- 4 Another, grey burnished ware, slip inside and out ; hand-made ;
N.W.T.
- 5 Another of cream clay, wet-smoothed ; hand-made ; 129 Pit (XIb).

- 6 Another similar ware with black matt paint on the rim ; wheel-made ; 120 (XIb).
- 7 Bowl of light reddish clay, lightly polished ; hand-made ; 101 (IX) ; cf. Pl. LIV, 10.
- 8 Bowl of greenish-cream clay, wet-smoothed ; wheel-made ; 101 (IX).
- 9 Bowl of buff clay ; hand-made ; Xn-o (IX-X).
- 10 (1146) One-handled bowl of buff clay with lightly burnished slip ; 129 Pit (XIb).
- 11 (1202) Another of cream clay, wet-smoothed ; wheel-made ; (26 (XI) ; cf. Pl. LXX, no. 12).
- 12 Fragment of another of buff clay, wet-smoothed, red inside ; 114 (X).

PLATE LXIV

- 1 Cooking-pot of buff reddish clay turning dark towards the base ; 100 (IX).
- 2 Two-handled jug of gritty buff ware with cream slip ; wheel-made ; Xn-o (IX-X).
- 3 Cooking-pot of buff clay with cream burnished slip.
- 4 Cooking-pot of gritty grey clay with reddish-brown surface, slightly burnished ; lunate handles ; 140 Pit (XIb) ; cf. Pl. LXIX, 8.
- 5 Cooking-pot of buff ware with cream burnished slip ; hand-made ; Xn step.
- 6 Jar of cream clay, wet-smoothed ; hand-made ; 129 Pit (XIb).
- 7 Jar of light buff clay, wet-smoothed ; wheel-made ; 128b (XIb).
- 8 (1153) Two-handled jar of buff clay and buff slip, uneven ; hand-made ; 161 Pit (XIb).

PLATE LXV

CUPS, JUGS, SPOUTS, ETC.

- 1 (1070) Cup of yellow creamy clay and similar slip ; hand-made ; 104 (IX).
- 2 (1094) Cup of red clay, wet-smoothed ; hand-made ; 116b (XI).
- 3 (1095) Cup of buff clay, wet-smoothed ; hand-made ; 116b (XI) ; cf. Pls. LXX, 17, and LXXIV, 4.

- 4 (1141) Cup of yellow-cream clay and slip ; hand-made ; 129 Pit (XIb).
- 5 Double handle of cup, painted decoration ; Tr. Xq-r (XIb).
- 6 (1156) Bowl of gritty black clay with a lightly burnished slip ; 117 (X).
- 7 Spout of reddish buff clay with cream slip and red matt paint ; hand-made ; S.W.T.
- 8 Fragment of channel spout reddish-grey core, red burnished slip, scraped or pared ; Tr. Xt-u (XIb).
- 9 Spout, painted ; Tr. Xt-u (XIb).
- 10 Spout ; Tr. Xu-v (XIb).
- 11 Spout in the form of an animal's head of greyish-cream clay with cream slip ; 117 (X).
- 12 Jug, dark grey gritty core with red surface, wet-smoothed ; hand-made ; 125b (XIb).
- 13 Jug of buff clay lightly burnished ; hand-made ; 116 (X).
- 14 (1212) Jug of grey clay turning red and black in patches, with burnished slip ; hand-made ; 145 Ter.
- 15 (1219) Jug of buff clay, wet-smoothed ; hand-made ; 145 Ter.
- 16 Jug of buff clay, red and grey in patches, wet-smoothed ; hand-made ; 145 Ter.
- 17 (1138) Jug of red clay, turning brown-red, wet-smoothed ; hand-made ; 141 Pit.

PLATE LXVI

CHALICE CUPS AND BOWLS

- 1 Cream clay, wet-smoothed ; black matt paint ; hand-made ; 165b Ter. (XV).
- 2 (1147) Cream clay ; red matt paint ; wheel-made ; N.W.T. (cf. Kazanli, *Annals*, XXV, Pl. VIII, 1).
- 3 Reddish-cream clay ; red matt paint ; wheel-made ; 167 Extra-mural Ter.

- 4 Dark cream clay ; black matt paint ; wheel-made ; 137 Pit (XIb).
- 5 Buff clay with cream slip ; chocolate paint ; wheel-made ; Tr. Xs step.
- 6 Cream buff clay ; reddish-brown matt paint ; wheel-made ; 136 Pit (XIb).
- 7 Cream buff clay ; brown matt paint ; wheel-made (cf. Kazanli, *Annals*, XXV, Pl. IX, 17, 18).
- 8 Light red clay, cream slip ; slow-wheel-made ; Tr. Xv-w (XIb).
- 9 Greenish clay, wet-smoothed ; black matt paint ; wheel-made ; Tr. Xq-r (XIb).
- 10 Buff clay, wet-smoothed ; wheel-made ; 109, X (X).
- 11 As 10. North-West Ter.
- 12 Dark cream clay, wet-smoothed ; dark red paint ; wheel-made ; 165b (Ter. XV).
- 13 Greyish clay, buff lightly burnished slip ; black matt paint ; wheel-made ; N.W.T.
- 14 Gritty buff clay, wet-smoothed, yellow slip outside, wet-smoothed inside ; matt red paint ; Tr. Xq-r (XIb).
- 15 (1081) Reddish clay, dark cream slip lightly burnished ; pale red matt paint ; hand-made ; 104, IX (IX).
- 16 Pinky-yellow clay ; black paint ; Tr. Xq-r (XIb).
- 17 Buff core, small white grits, cream-yellow slip ; matt paint in black done over with thick red paint ; Tr. Xq-r (XIb).
- 18 Pinky-yellow clay, wet-smoothed ; black lines with red between black spots ; wheel-made ; Tr. Xt-u.
- 19 Fine pinky-yellow clay with slip of same ; dull red paint ; Tr. Xu-v.
- 20 Buff cream core, wet-smoothed ; brown and black matt paint ; wheel-made ; Tr. Xq-r.
- 21 One-handled bowl of buff clay, wet-smoothed ; hand-made ; 145b (cf. Kazanli, *Annals*, XXV, Pl. X, 1).
- 22 Handle of similar, light buff clay with slip of same ; matt red paint ; hand-made ; Tr. Xp-q (XIb).
- 23 Part of handle of similar, buff clay ; black matt paint ; Tr. Xs-t (XIb).

PLATE LXVII

DECORATED BOWLS, JUGS, ETC.

- 1 Light buff ware with grits, yellowish-cream slip; matt black to brown paint, thin brown streak below rim; wheel-made; Tr. Xp-q (XI).
- 2 Greenish buff core, inside wet-smoothed, outside self-slipped; black matt paint; (?) slow wheel; Tr. Xq-r (XIb).
- 3 Cream buff clay, cream slip; dark-brown matt paint; wheel-made; 162 Pit.
- 4 Cream clay, creamy-pinkish slip; remains of matt black paint; Tr. Xp-q (XI).
- 5 Like 4; 125 (XI).
- 6 Handle fragment, cream clay, pinky slip; remains of matt black paint; hand-made; 125 (XI).
- 7 Handle fragment, warm yellow sandy clay, yellow slip; black to warm brown paint; hand-made; 125 (XI).
- 8 Light buff clay, wet-smoothed; matt black paint; 114, walls b (XI).
- 9 Creamy greyish clay, cream slip lightly burnished; brown to red matt paint; 117 (X).
- 10 Basket handle of pinky-yellow pottery with darker core, surface yellow, slip washed; dull red paint in irregular bands; Tr. Xs-t (XIb).
- 11 Another of light buff clay, wet-smoothed; matt black paint; hand-made; wheel-finished; handle broken almost at junction with rim; Tr. Xp-q (XI).
- 12 Another with grey core, dull pink-red surface; red paint; Tr. Xr-s (XIb).
- 13 Another of reddish clay almost gritless, yellow wet-smoothed surface; red painted decoration; Tr. Xt-u.
- 14 Cream core, rough inside, cream slip outside; matt black to brown paint; wheel-made; Tr. Xp-q (XI); cf. *M.D.O.G.*, 75, p. 38.
- 15 Grey core with fine grits, yellow slip; black matt paint, brown in places; Tr. Xt-u (XIb).

- 16 Cream core, small black grits, rough inside, cream slip outside ; matt black paint ; hand-made ; wheel-finished ; Tr. Xp-q (XI).
- 17 Ditto.
- 18 Buff clay, buff slip, wet-smoothed ; brown matt paint ; hand-made ; Tr. Xq-r (XIb).

PLATE LXVIII

DECORATED JUGS WITH ONE HANDLE

- 1 (1145) Jug of reddish-buff clay, wet-smoothed, lower part vertically burnished ; wheel-made ; 128 (XI).
- 2 Part of jug of light-brown clay with cream slip ; matt red paint ; wheel-made ; 145 Ter.
- 3 Fragment of large jug ; Tr. Xr-s (XIb).
- 4 Fragment of lip, pinkish clay, slip of same ; matt red paint ; wheel-made ; Tr. X.
- 5 Part of neck, of cream core, yellowish burnished slip ; matt black to brown paint ; wheel-made ; Tr. Xq (XI).
- 6 Fragment of lip. Dump.
- 7 Fragment of brownish-pink fine clay with slip of same ; dull red paint ; Tr. Xu-v.
- 8 Two fragments of a jug, yellow core with fine grits, self-slipped ; dull red paint ; Tr. Xt-u (XIb).
- 9 Large jug of greenish buff clay and slip, lightly burnished ; matt black paint ; wheel-made ; Pit going down to 182 (XVI).
- 10 Fragment showing part of animal decoration on yellow-cream core, rough inside, yellow slip outside, lightly burnished ; matt black paint ; wheel-made ; Tr. Xp-q (XI).
- 11 Fragment showing paws of an animal ; buff clay and slip ; matt red paint ; wheel-made ; N.W.T. (cf. Kazanli, *Annals*, XXV, Pl. XI, 13).

PLATE LXIX

INCISED DECORATION, ETC.

- 1 (1342) Kettle of light brown-reddish clay, wet-smoothed ; wheel-made ; 167 Ter.

- 2 Handle fragment of dish, dark grey clay, red slip; hand-made; 105 (IX); see Pl. LXXIV, 7 (cf. also Kazanli, *Annals*, XXV, Pl. VI, 18).
- 3 Fragment of similar dish of buff clay, red slip lightly burnished inside; wet-smoothed outside; hand-made; rail track (X).
- 4 Handle fragment of cup, buff and dark grey in patches, pale red slip; 119 (X) Tell edge.
- 5 Fragment of lid, pale cream clay, dark cream slip, wet-smoothed, incised decoration; béton.
- 6 Fragment of lid, cream clay, light brown burnished slip, incised decoration; 107 (IX).
- 7 Fragment of lid, brown clay, fine grit, wet-smoothed outside; slip of same flaking off inside; incised and moulded decoration; béton.
- 8 Fragment of cooking-pot of brown ware, lightly burnished; hand-made; uneven; 140 Pit (XIb).
- 9 Fragment of buff clay with blackened core, reddish slip outside, incised decoration through burnish; 151 Pit (XIb).
- 10 Fragment with dark-brown gritty core, rough, slip of same, irregular; Tr. Xt-u (XIb).
- 11 Hard grey core, clay reddened by firing, surface dark yellow, decorated with red paint and incised pattern on brown surface; Tr. Xs-t (XIb).
- 12 Rough gritty dark-grey core, red-bricky surface, ornament excised from raised bands; Tr. Xt-u (XIb).
- 13 Fragment of large globular vessel, pink clay and slip; roughly hand-made; combed decoration; 146 Pit (XIb).
- 14 (1157) Jug of light red clay, wet-smoothed, with combed and incised decoration; hand-made; N.W.T.
- 15 Cream ware, wet-smoothed, combed decoration; hand-made; Tr. Xp-q (XI).
- 16 Yellow-sandy ware, wet-smoothed inside; possibly had slip outside; Tr. Xq (XI); cf. Kazanli, *Annals*, XXV, Pl. XIII, 31.

PLATE LXX

- 1 Reddish clay-red patches, wet-smoothed ; hand-made.
- 2 Reddish clay, light brown slip lightly burnished ; hand-made.
- 3 Grey buff ware, light brown slip lightly burnished, grey in patches.
- 4 Reddish clay, matt slip ; red paint ; wheel-made.
- 5 Dark grey and brown gritty clay, wet-smoothed ; hand-made.
- 6 Buff clay, red-brown slip ; wheel-made.
- 7 Reddish clay, wet-smoothed ; wheel-made.
- 8 Greyish clay, pink slip lightly burnished ; wheel-made.
- 9 Gritty grey clay, light brown surface, wet-smoothed ; hand-made.
- 10 Cream clay, red paint on inside and outside of rim ; wheel-made.
- 11 Similar to 10.
- 12 One-handled bowl, creamy-brown clay, wet-smoothed ; wheel-made.
- 13 Bowl of yellowish buff clay, wet-smoothed ; wheel-made.
- 14 Cup, cream clay, wet-smoothed ; wheel-made.
- 15 Base fragment of dish, buff clay, wet-smoothed ; wheel-made.
- 16 Bowl of dark cream clay, wet-smoothed ; wheel-made.
- 17 One-handled cup of light cream clay, wet-smoothed ; wheel-made.
- 18 Fragment of rim of jug, light reddish-brown clay, wet-smoothed ; hand-made.
- 19 Bowl of light brown clay, burnished ; hand-made.
- 20 Large bowl with two handles, creamy-buff clay, wet-smoothed ; wheel-made.
- 21 Pot of grey gritty clay, reddish surface, red burnished slip, much worn ; hand-made.

PLATE LXXI

- 1 Chalice cup of creamy-reddish clay ; light red matt paint ; wet-smoothed ; wheel-made.
- 2 Another of light brown clay, lightly burnished brown slip ; matt brown paint ; wheel-made.
- 3 Wine cup of cream ware ; red paint inside and outside of rim ; wet-smoothed ; wheel-made.

- 4 Fragment of cream clay, cream slip; dark-brown matt paint; wheel-made.
- 5 Fragment of rim, pinkish-buff clay, wet-smoothed, incised decoration; hand-made.
- 6 Cream clay; black matt paint; wheel-made.
- 7 Jug of cream clay, cream lightly burnished slip; dark-brown matt paint; wheel-made (cf. Mersin, *Annals*, XXV, Pl. XXI, 3 and 22; also Kazanli, *Annals*, XXV, Pl. IX, 15).
- 8 Upper part of jug, dark grey-brownish clay, creamy-white slip; matt brown-red paint; hand-made (cf. Kazanli, *Annals*, XXV, Pl. XII, 9).
- 9 Jug, cream clay and slip lightly burnished; red matt paint; wheel-made.
- 10 Jug, cream clay, dark cream slip lightly burnished; black matt paint; wheel-made.

PLATE LXXII

- 1 (1090) Engraved seal, bronze; Rm. 117 (X).
- 2 (1078) Plain bronze seal; 114 (X).
- 3 (1116) Bronze ring; 128 (XIb).
- 4 (1017) Ring of copper (?); béton.
- 5 (1086) Bronze bracelet; 117 (X).
- 6 (1120) Toggle pin, bronze; 101 (IX).
- 7 (1048) Bronze awl; 106 (IX-X).
- 8 (1040) Bronze pin; 101b (X).
- 9 (1110) Bronze sickle blade; West Terrace.
- 10 (1130) Bronze sickle blade; North-west Terrace.
- 11 (1089) Bronze spatula; 121 (XI).
- 12 (1020) Copper pin with fancy head; 101 (IX).
- 13 (1022) Copper toggle pin; 106 (IX).
- 14 (121) Bronze toggle pin; Tr. Xq-r.
- 15 (103) Needle; Tr. Xn.
- 16 (1034) Bronze awl; 103b (X).
- 17 (1019) Copper knife; 100 (IX).

- 18 (1001) Bronze arrow-head ; béton.
- 19 (1024) Copper arrow-head ; 105 (IX).
- 20 (1041) Bronze chisel ; 101b (X).
- 21 (1094) Dagger.
- 22 (1038) Bronze spear-head ; 103b (X).
- 23 (1088) Bronze dagger ; 118 (XI).

PLATE LXXIII

- 1 Jar with wide mouth and everted rim, rough cream to reddish ware, wet-smoothed ; hand-made ; Tr. Xu-v.
- 2 Amphora of coarse gritty grey ware, fired reddish-brown with grits showing on the surface ; handle made on core ; Tr. Xv-w.
- 3 Large one-handled bowl of coarse greyish-buff clay ; hand-made ; Tr. Xv-w.
- 4 Cup of grey-brown clay ; hand-made ; Tr. Xw-x.
- 5 Amphora of red clay unslipped ; hand-made ; Tr. Xw.
- 6 Amphora, dark gritty core with white grits, reddened surface fairly smooth ; handle made on core ; Tr. Xv-w.

PLATE LXXIV

- 1 (507) Bowl of reddish clay ; hand-made ; Tr. Xv.
- 2 (520) Bowl of reddish clay ; hand-made ; Tr. Xv.
- 3 One-handled jug or cup of buff clay with cream burnished slip ; hand-made ; Tr. Xu-v.
- 4 One-handled cup of reddish buff clay, cream slip ; (?) wheel-made ; Tr. Xw.
- 5 Twin pots ; Tr. Xu-v.
- 6 Small jug of buff clay, cream slip ; hand-made ; Tr. Xv-w.
- 7 Bowl with three-loop base, buff clay, red slip, lightly burnished ; hand-made ; Tr. Xxb-xc (cf. Pl. LXIX, 2, 3).
- 8 Bowl of buff clay, red wash outside only, (?) buff slip inside ; Tr. Xxc-ya, outer.
- 9 Bowl of red clay and slip ; hand-made ; incised decoration ; Tr. Xxb-xc.

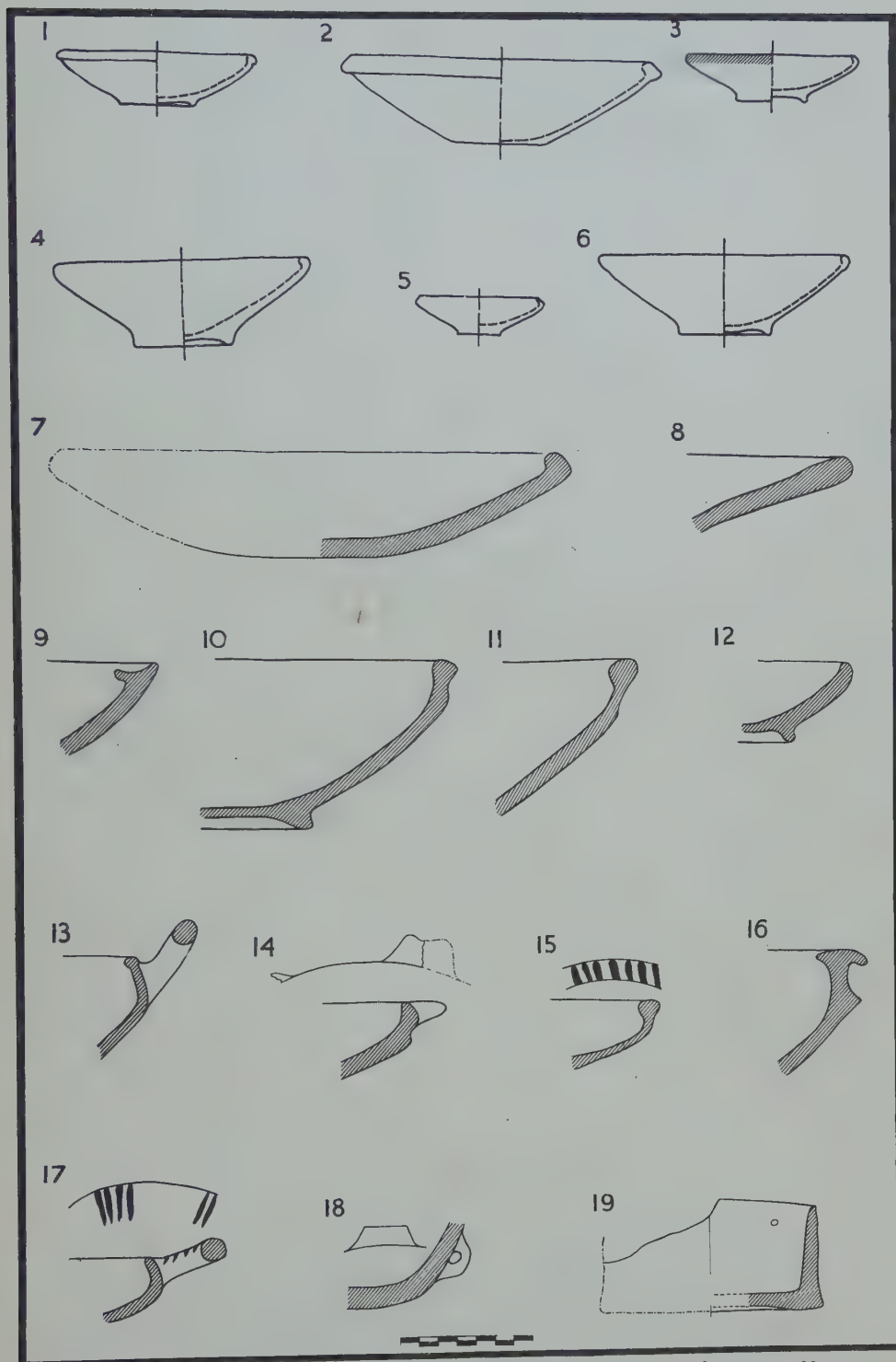
- 10 Part of jug ; Tr. Xxc, step.
- 11 Stump base jar ; Tr. Xxc-ya.
- 12 Jug of buff clay, orange slip ; black paint fading to brown ; hand-made ; Tr. Xxc, step.
- 13 Jug ; similar ware to 12 ; Tr. Xya, outer.

PLATE LXXV

- 1 (594) Xxc-ya, β Pit. Modelled animal's head in orange clay.
- 2 (73) Rm. 9, Pit. Polished head of grey stone.
- 3 (574) Xxa-xb δ . Modelled animal figurine.
- 4 (143) Xs step. Bronze spear point.
- 5 (503) Xv-w. See catalogue.
- 6 (1060) Rm. 110, Level X. Stone tool.
- 7 (597) Xxc-ya, Level X. Bone tool.
- 8 (599) Xya. Bone tool.
- 9 (533) X_{xa}^x . Tool of dark-green stone.
- 10 (557) X_{xc}^{xb} . Tool of dark-green stone.
- 11 (398) Xya 2. Tool of green stone.
- 12 (98) Xm. Stone seal.
- 13 (567) A 7.30. Pink stone seal.
- 14 (571) X_{xc}^{xb} . Head of stone seal.
- 15 (587) X_{xc}^{xb} . Stone object.
- 16 (608) X_{yb}^{ya} . Bone object.
- 17 X_{xc}^{xb} outer. Fragment of pottery of red clay and red slip, with impressions of cylinder seal and of stamp seal. May very well have Jemdet Nasr affinities, but unfortunately of doubtful provenance.
- 18 (543) A 8.90. Bone object.

PLATE LXXXV

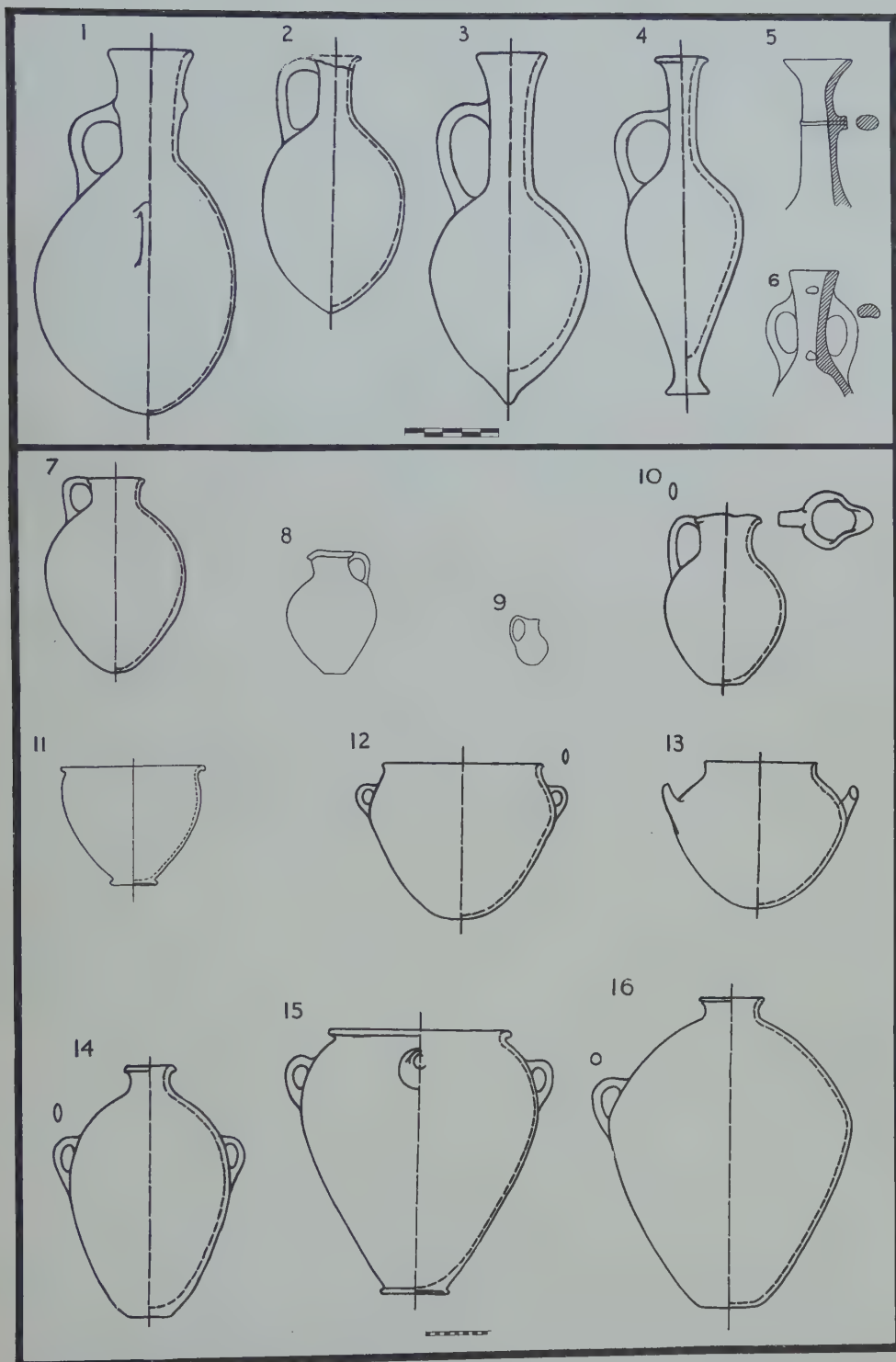
- 1 (1092) 117b (IX). Whorl. Clay.
- 2 (1174) 144 Terrace. Whorl. Burnished brown clay ; incised.
- 3 (1047) 106 (X). Whorl. Clay.
- 4 (1310) 167 Terrace. Whorl. Pinkish clay ; incised dots.
- 5 (1311) 165b Terrace. Whorl. Buff clay ; burnished ; incised.
- 6 (1012) Beton. Whorl. Stone.
- 7 (1181) 165 Terrace. Whorl. Orange clay ; incised.
- 8 (1182) 165 Terrace. Whorl. Grey clay ; incised.
- 9 (1128) N.W. Terrace. Whorl. Clay.
- 10 (1172) 144. Whorl. Grey clay ; incised.
- 11 (1051) 111 (XII). Whorl. Clay.
- 12 (1177) 163. Whorl. Grey clay ; incisions filled white.
- 13 (1175) 163. Whorl. Coarse black clay ; incised.
- 14 (1171) 144. Whorl. Grey clay.
- 15 (1064) 116 (X). Pavement. Whorl ; incised ; white lines on black-burnished background.
- 16 (1108) 134 Pit. Whorl. Clay.
- 17 (1109) 134 Pit. Whorl. Clay.
- 18 (1180) 165 Terrace. Whorl. Orange clay ; incised.
- 19 (1029) 103 (X). Axe-head. Bronze.
- 20 (1001) Béton. Arrow-head. Bronze.
- 21 (1041) 101b (X). Chisel. Bronze.
- 22 (1024) 105 (IX). Arrow-head. Bronze.
- 23 (1019) 100 (IX). Knife. Copper.
- 24 (1049) 108 (IX-X). Blade of dagger. Bronze.
- 25 (1038) 103b (X). Lance-head or dagger. Bronze.
- 26 (1088) 118 (XI). Dagger. Bronze.



MERSIN 1937-38

IMPERIAL HITTITE

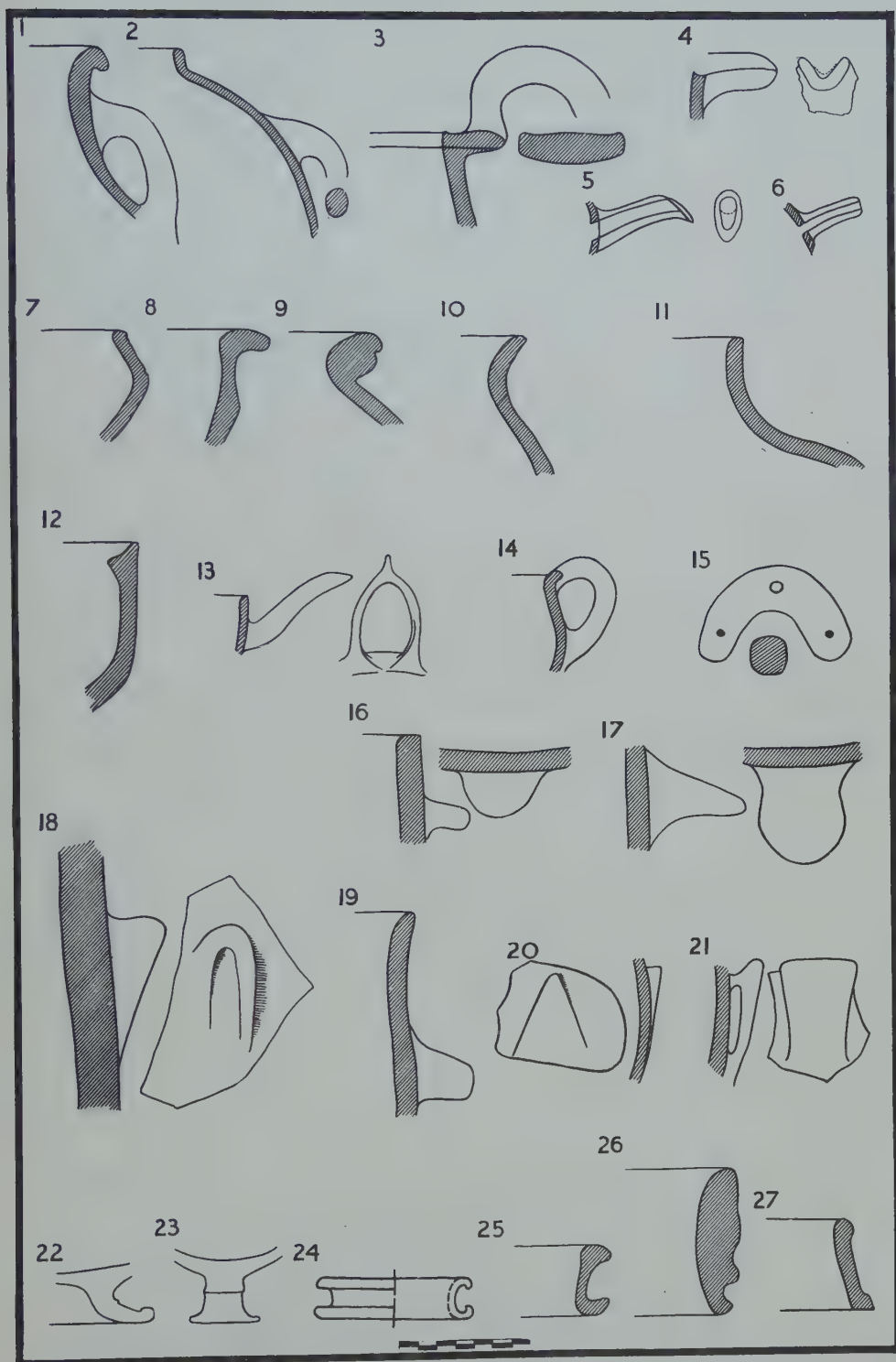
BOWLS AND DISHES FROM LEVELS V-VII



MERSIN 1937-38

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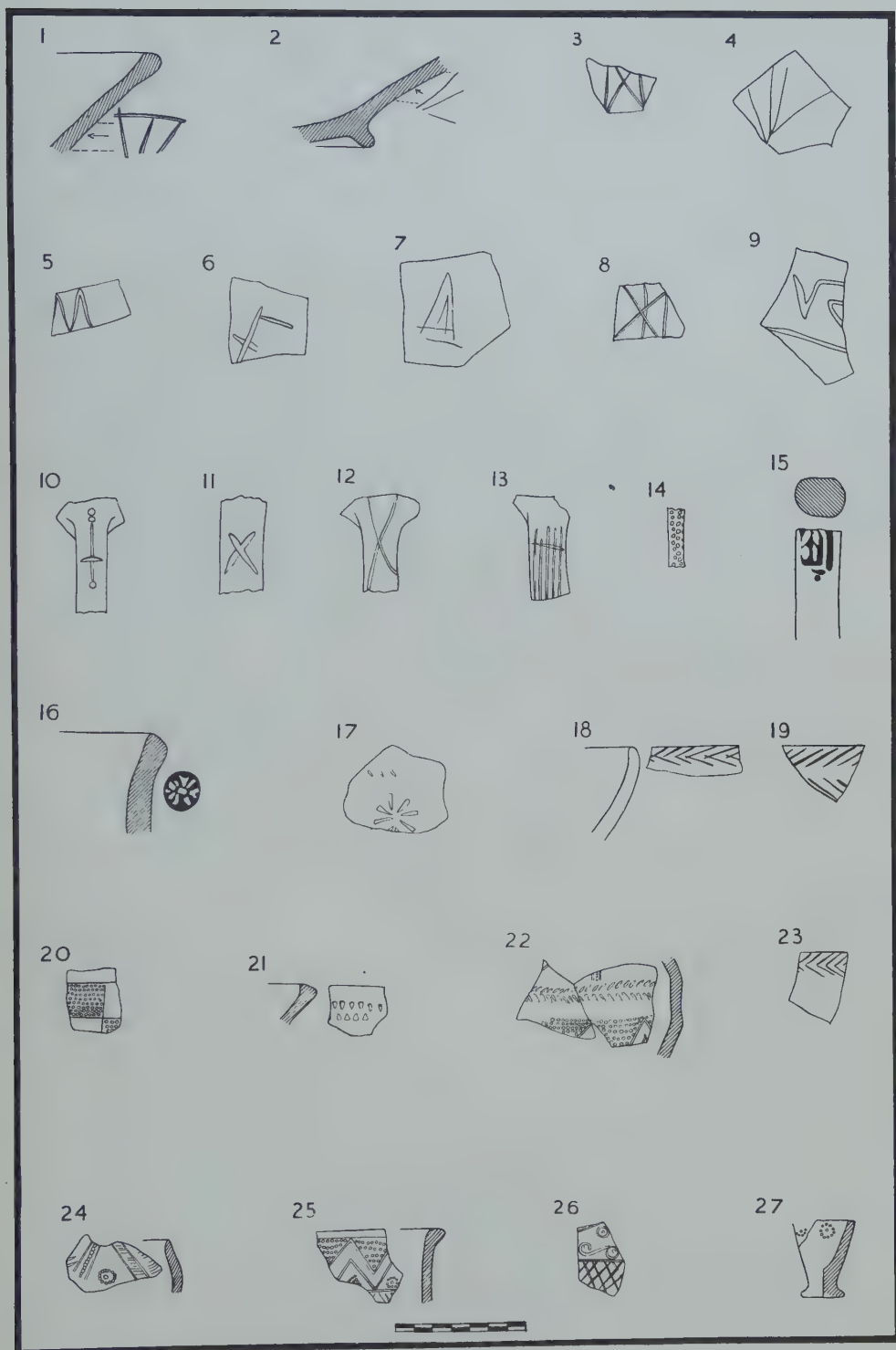
FLASK, JUGS AND LARGE VESSELS FROM LEVELS V-VI



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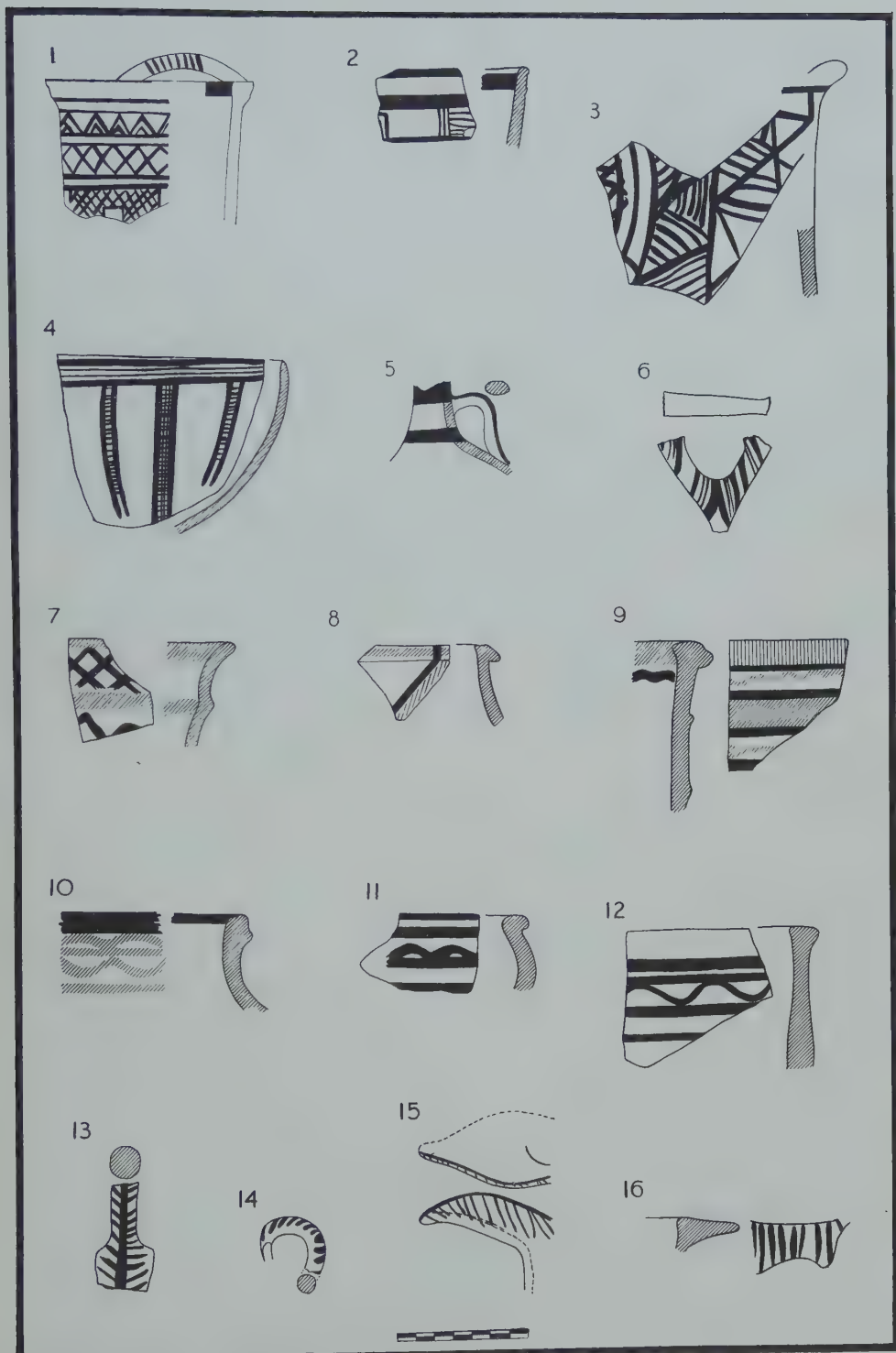
FRAGMENTS ILLUSTRATING HANDLES, SPOUTS, BASES, ETC., FROM LEVELS V-VII

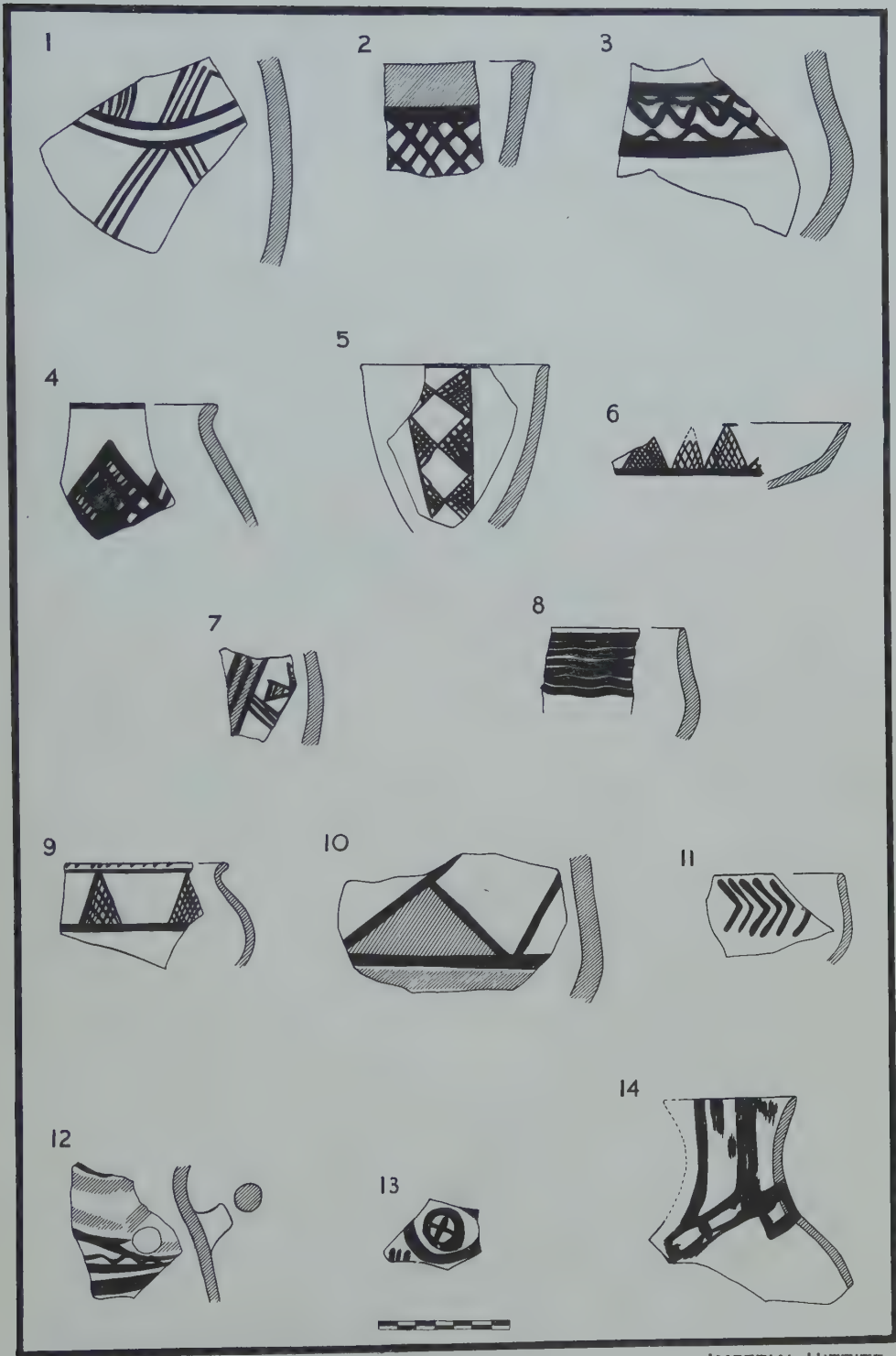


MERSIN 1937-38

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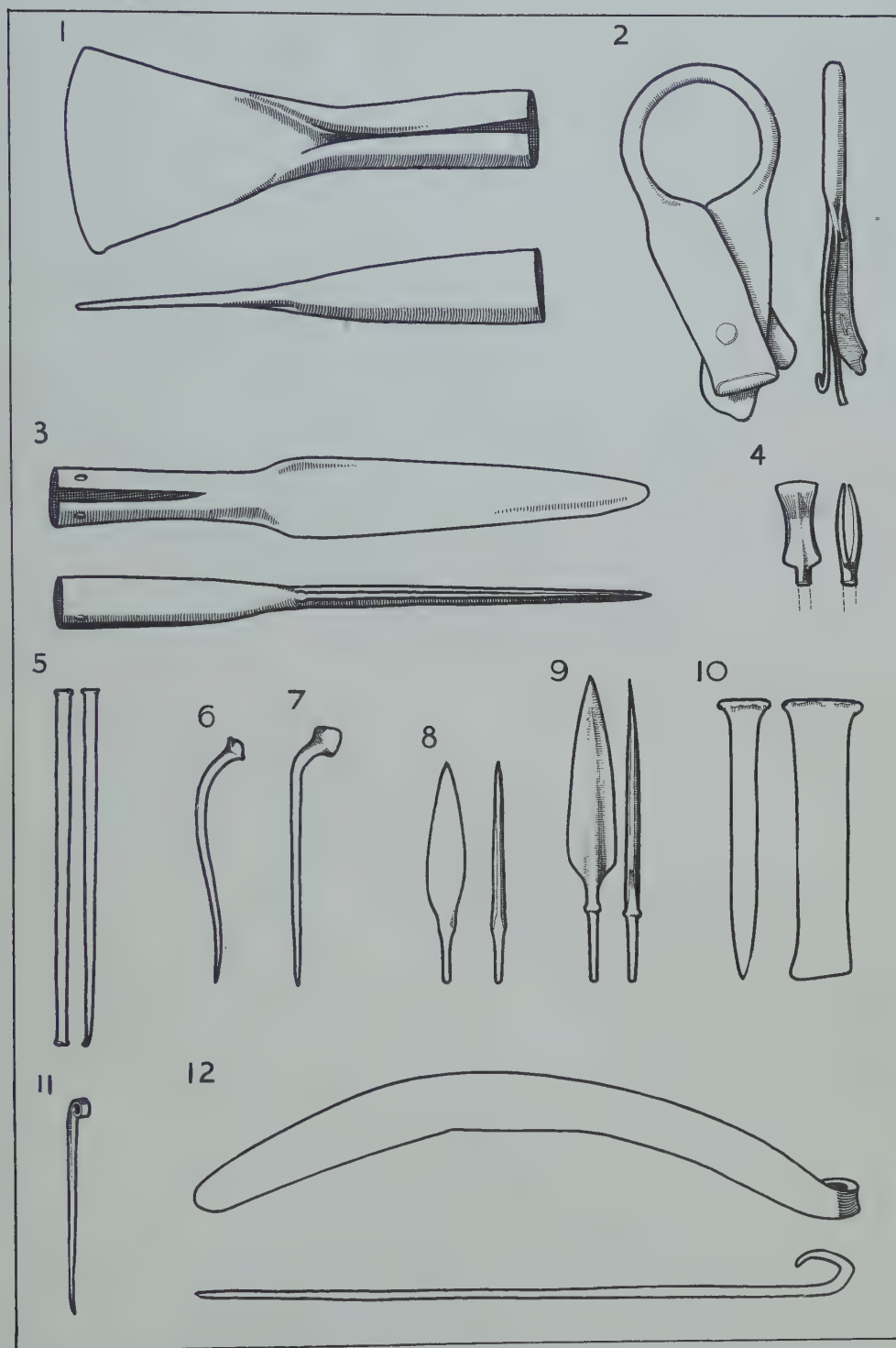
FRAGMENTS WITH INCISED DECORATION FROM LEVELS V-VII





MERSIN 1937-38

IMPERIAL HITTITE
PAINTED DECORATION FROM LEVELS VII-VIII



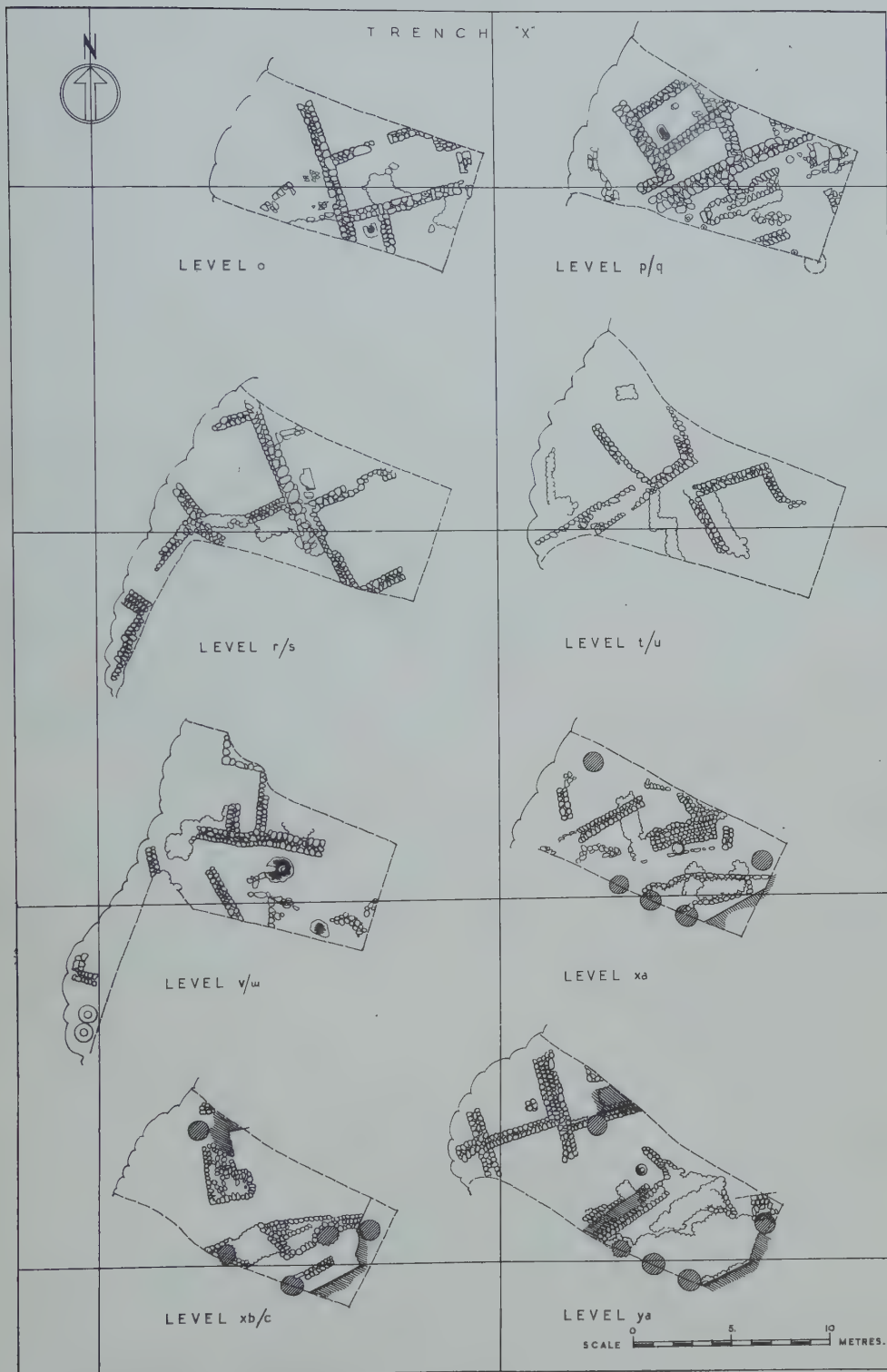
MERSIN 1937-38

BRONZE OBJECTS FROM LEVELS V-VII

IMPERIAL HITTITE

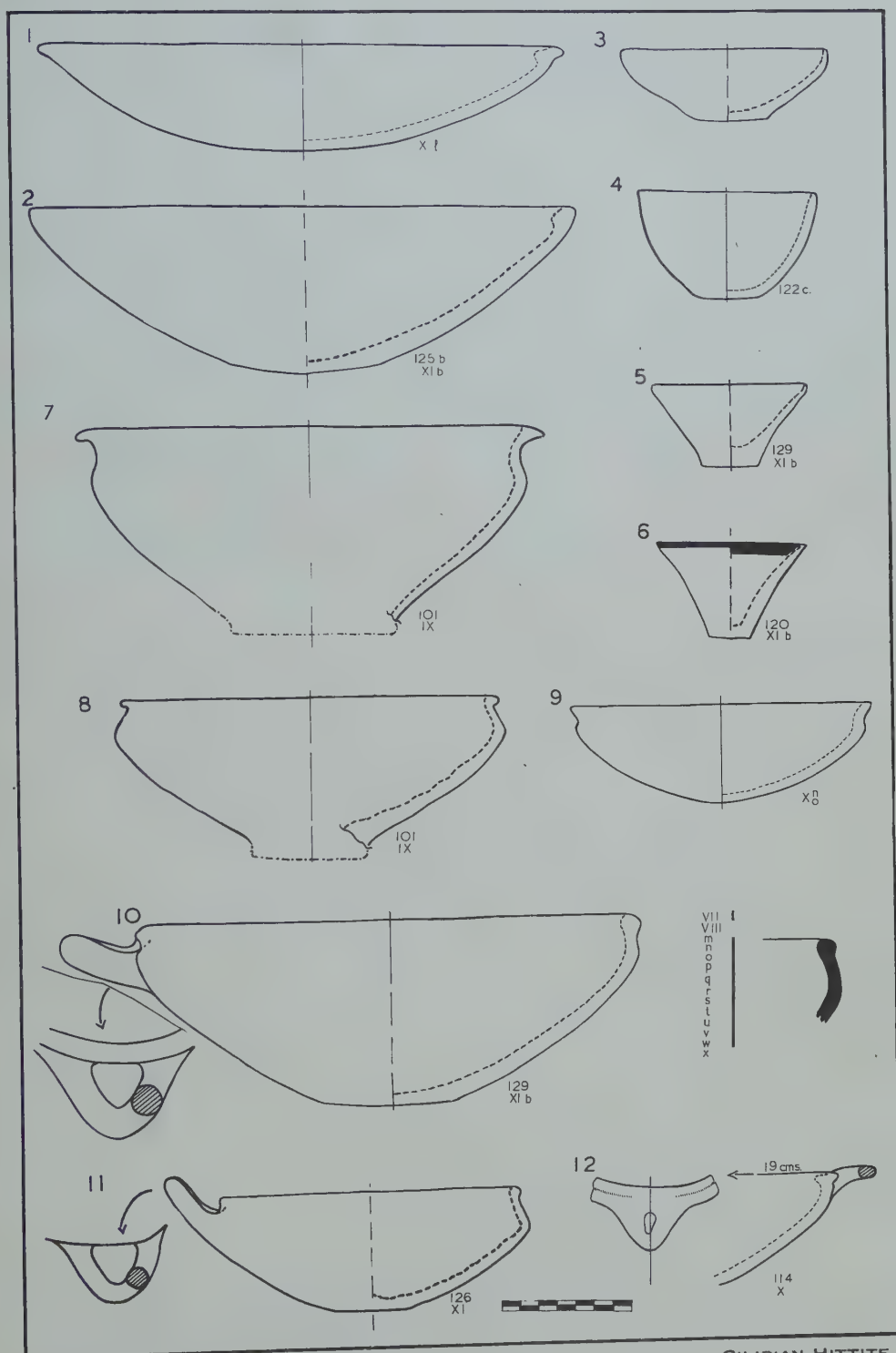


MERSIN 1937-38
PLANS OF BUILDINGS IN THE CILICIAN HITTITE (PRE-IMPERIAL) LEVELS



MERSIN 1937-38

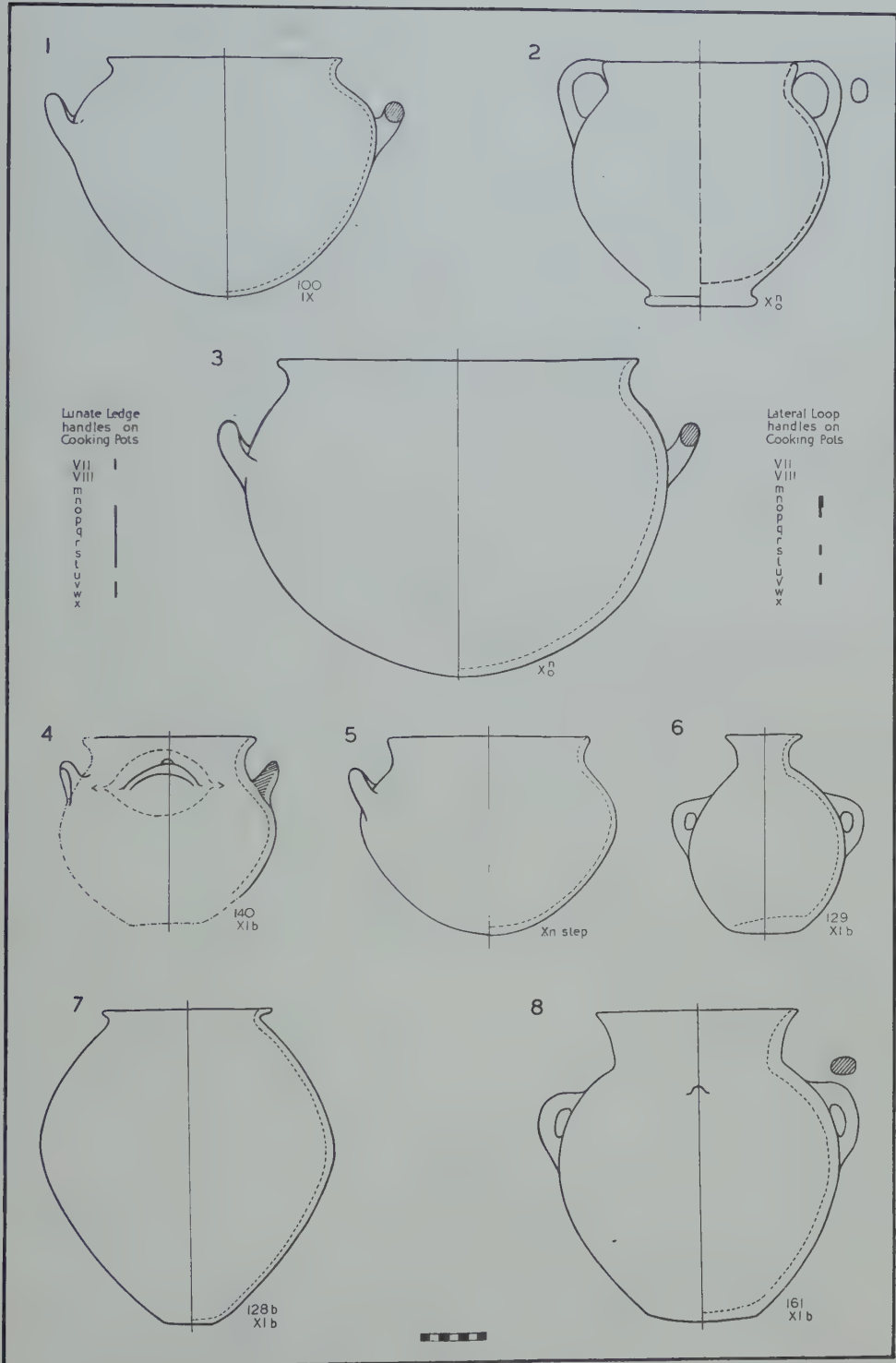
PRINCIPAL OCCUPATION AND BUILDING LEVELS IN TRENCH X
 BUILDINGS OF LEVELS O, P/Q FORM PART OF THE MAIN CILICIAN HITTITE PLANS OF
 LEVELS IX. AND XI. ON PLATE LXI. BUILDINGS AT DEPTH R/ST/U. AND V/W INDICATE
 EARLIER MAIN CILICIAN HITTITE LEVELS WHICH PROVED DISCONTINUOUS. BUILDINGS
 XA, XB, YA INDICATE TERRACINGS OF AN EARLIER PERIOD.

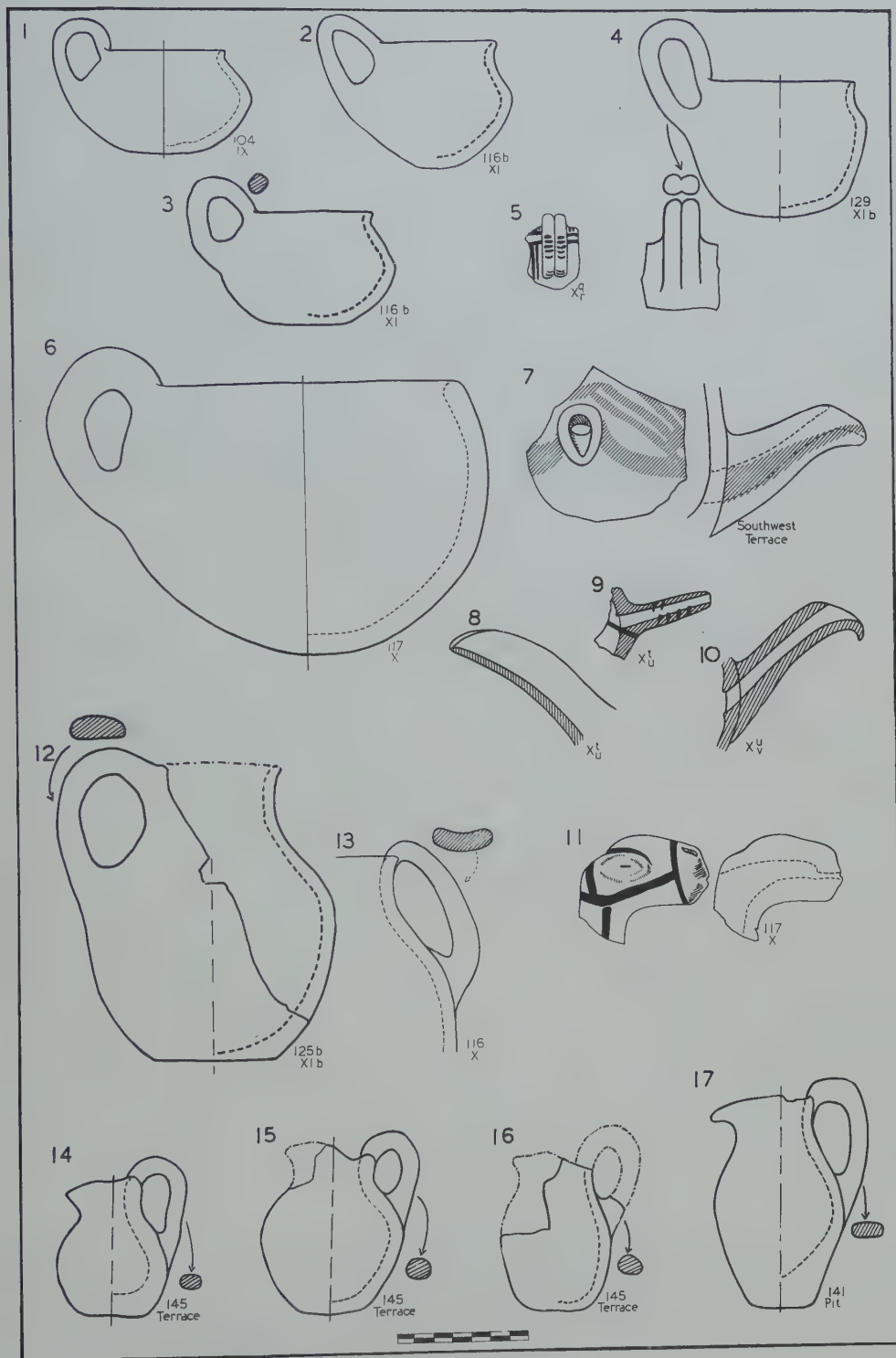


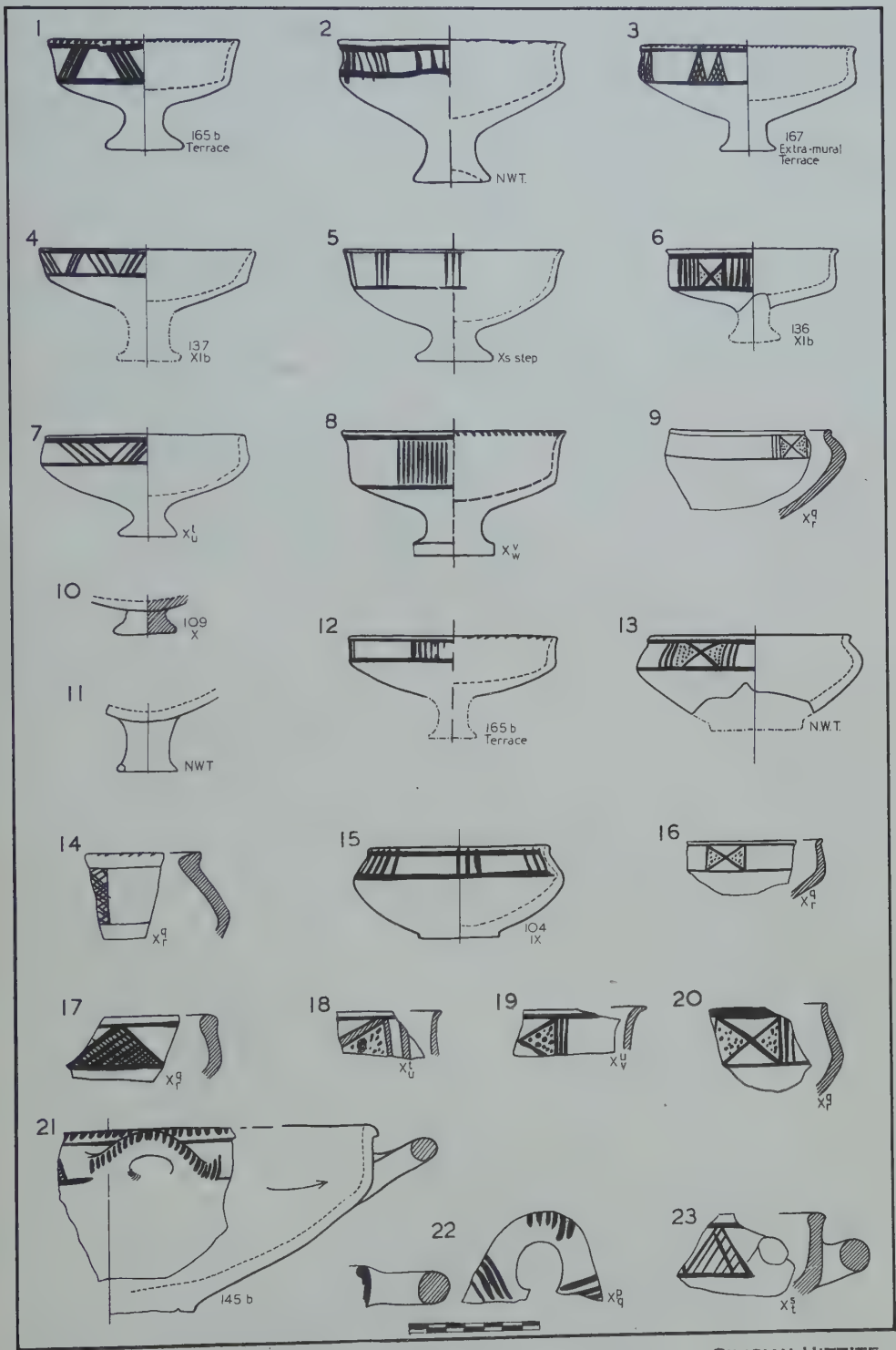
MERSIN 1937-38

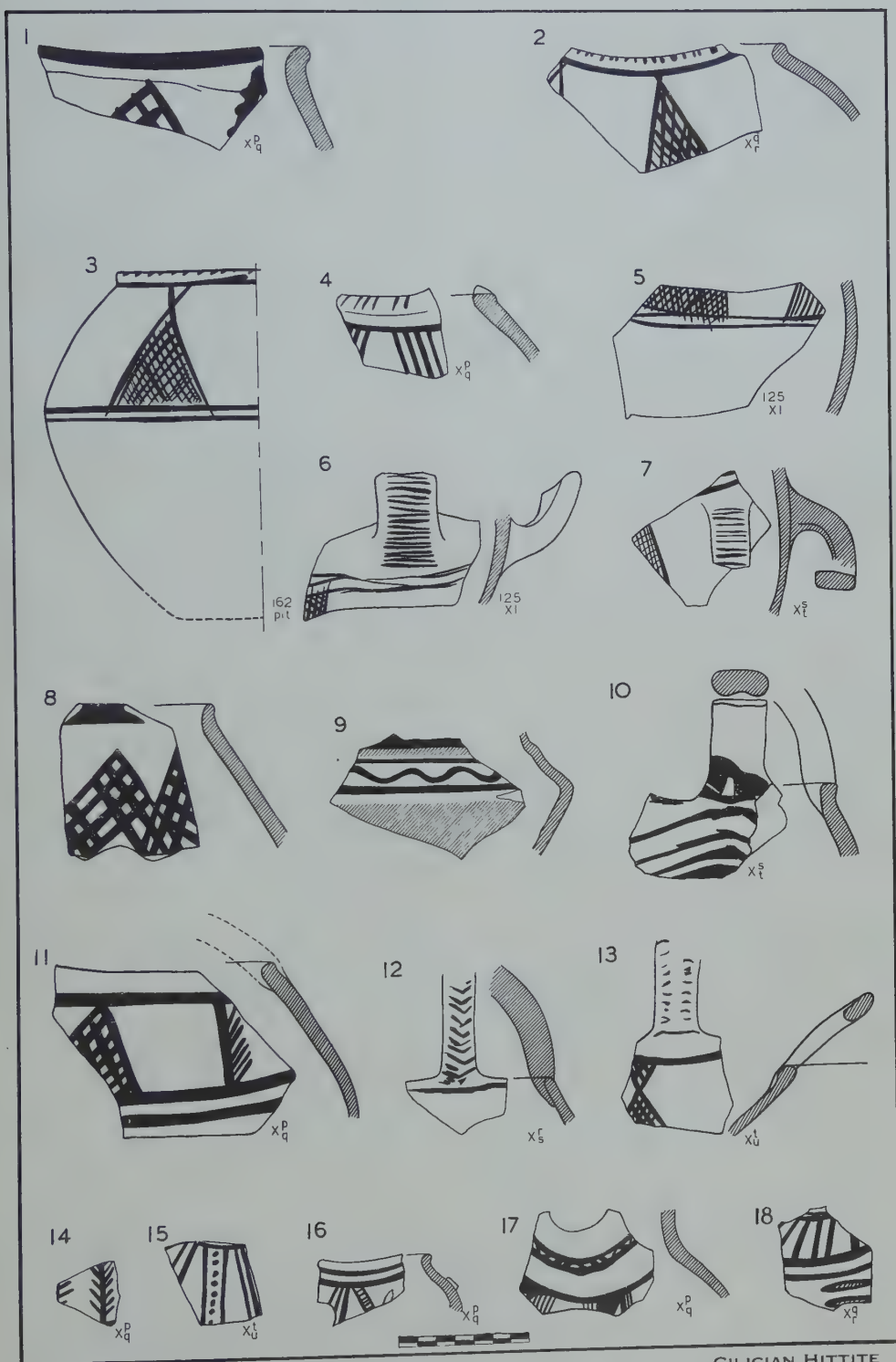
DISHES AND BOWLS

CILICIAN HITTITE





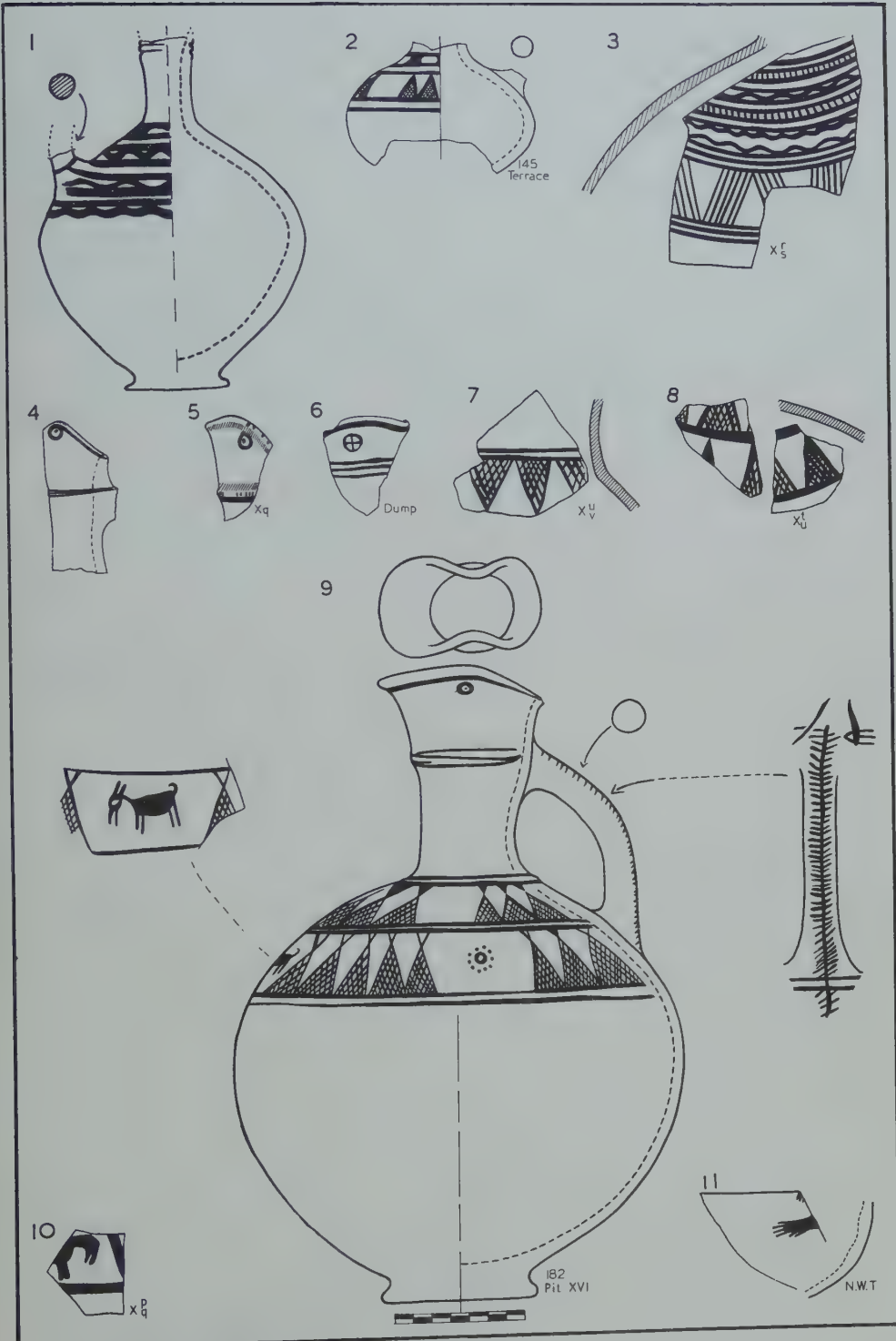


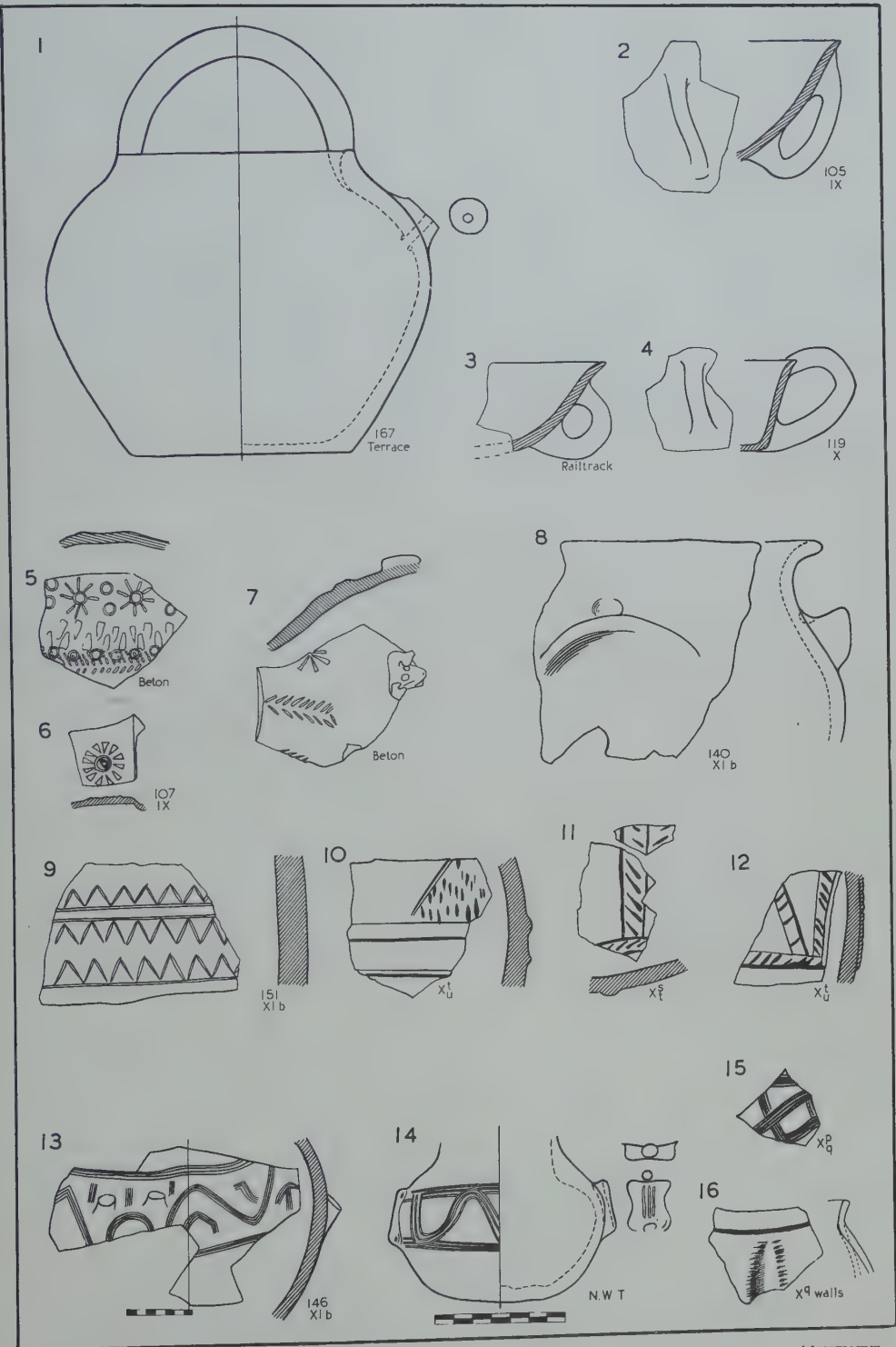


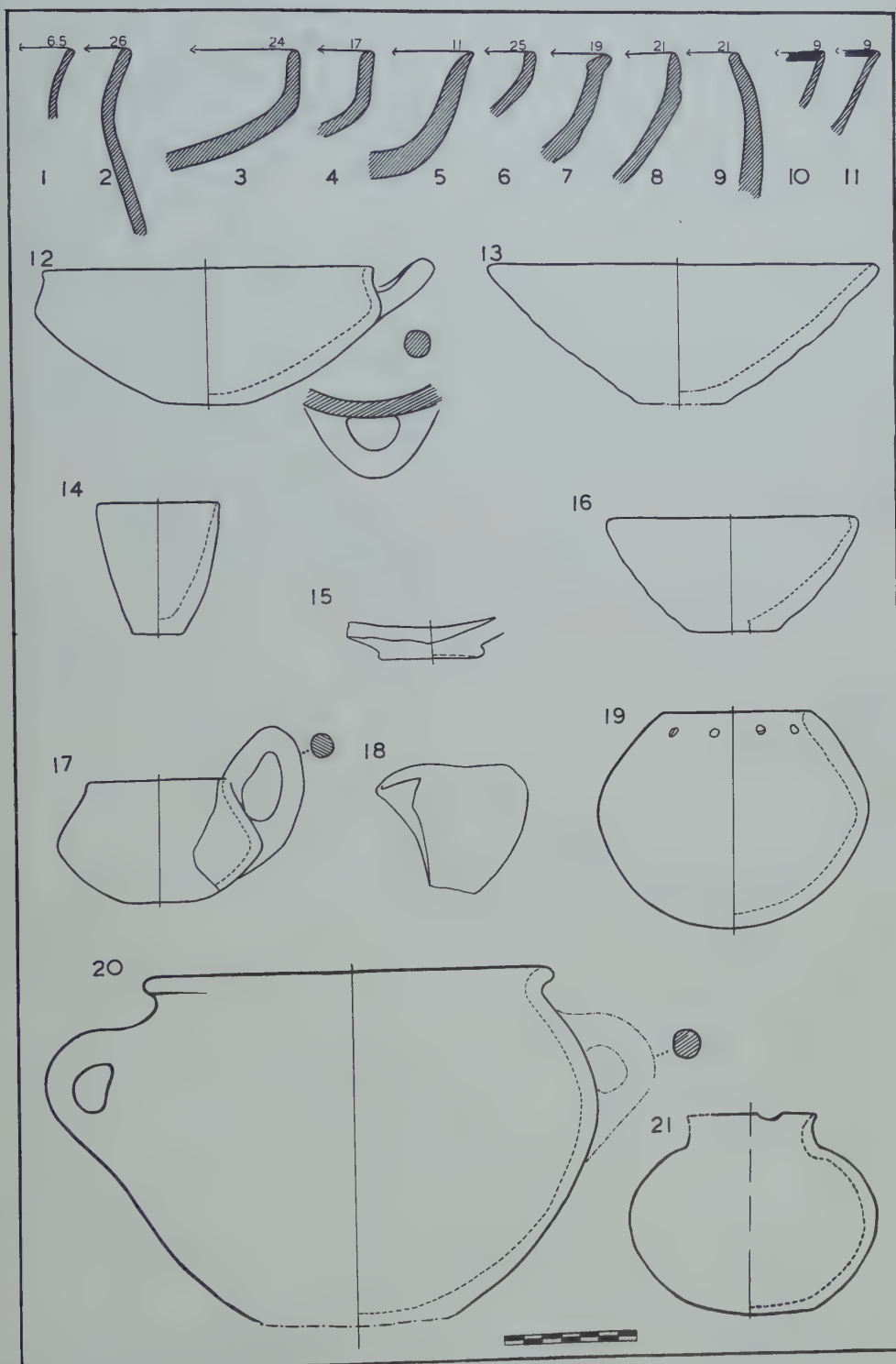
CILICIAN HITTITE

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DECORATED BOWLS, JUGS, ETC.



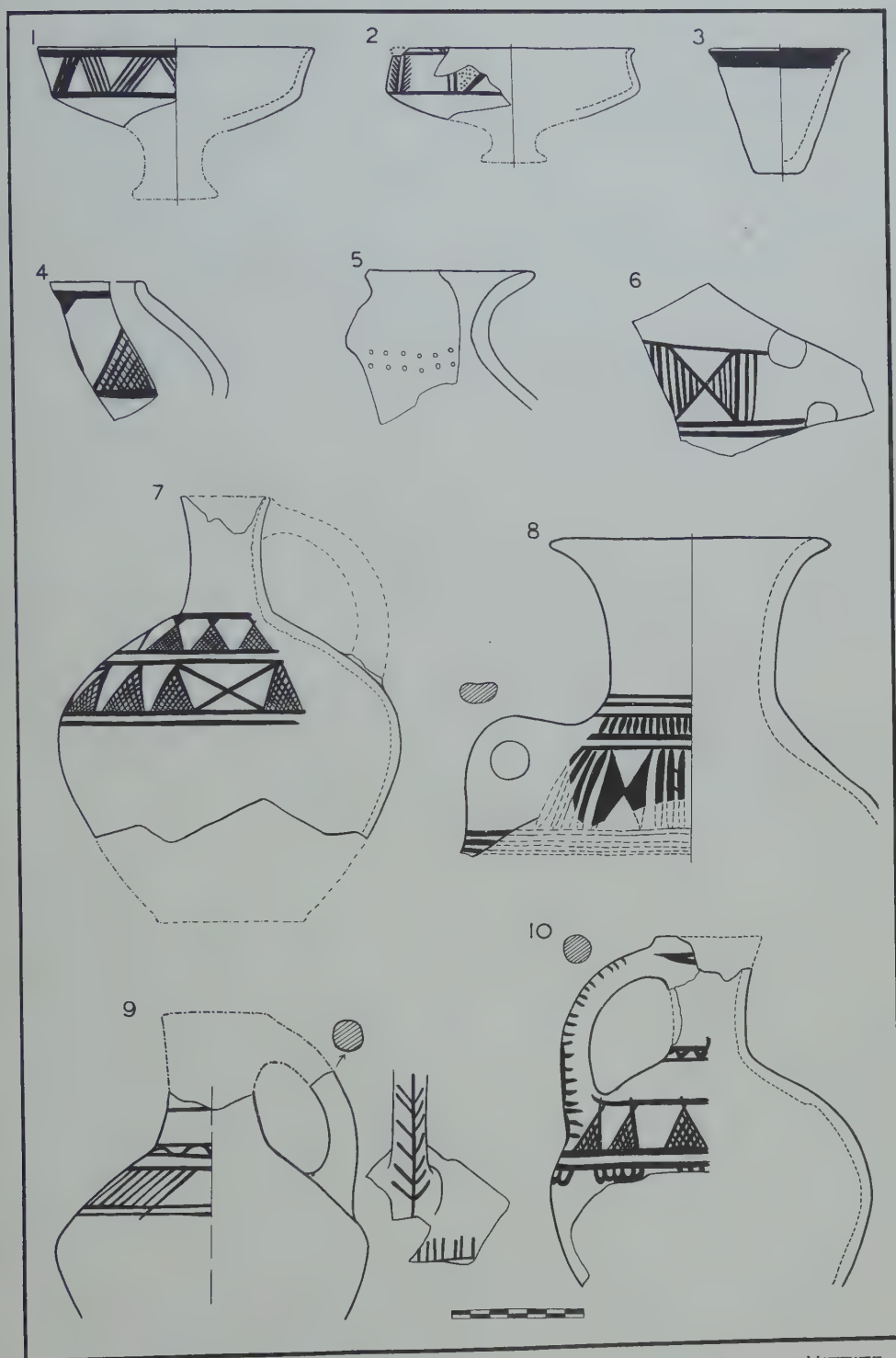




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CILICIAN HITTITE

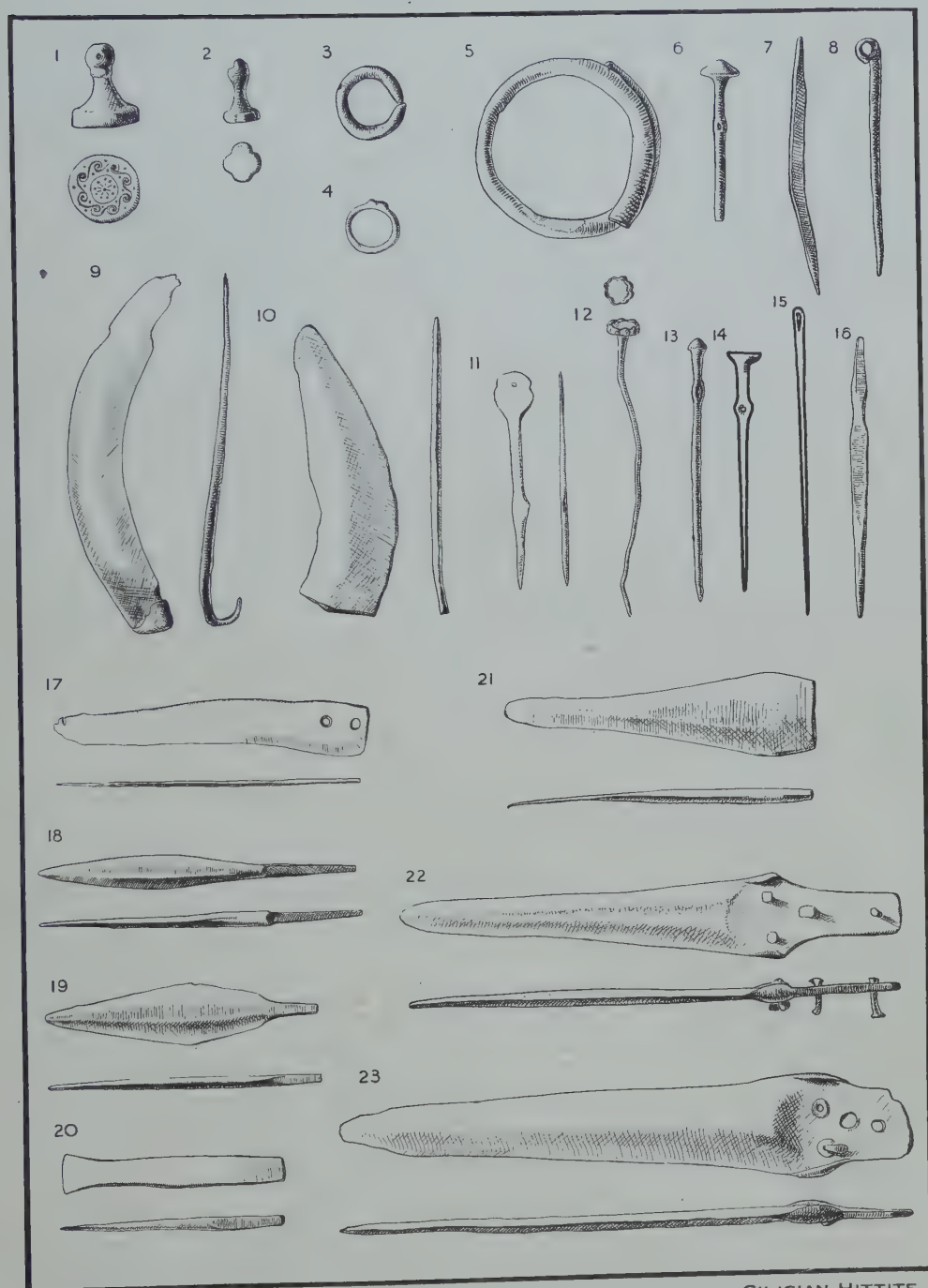
POTTERY GROUP FROM PIT 163. PLAIN WARES



MERSIN 1937-38

POTTERY GROUP FROM PIT 163. DECORATED WARES

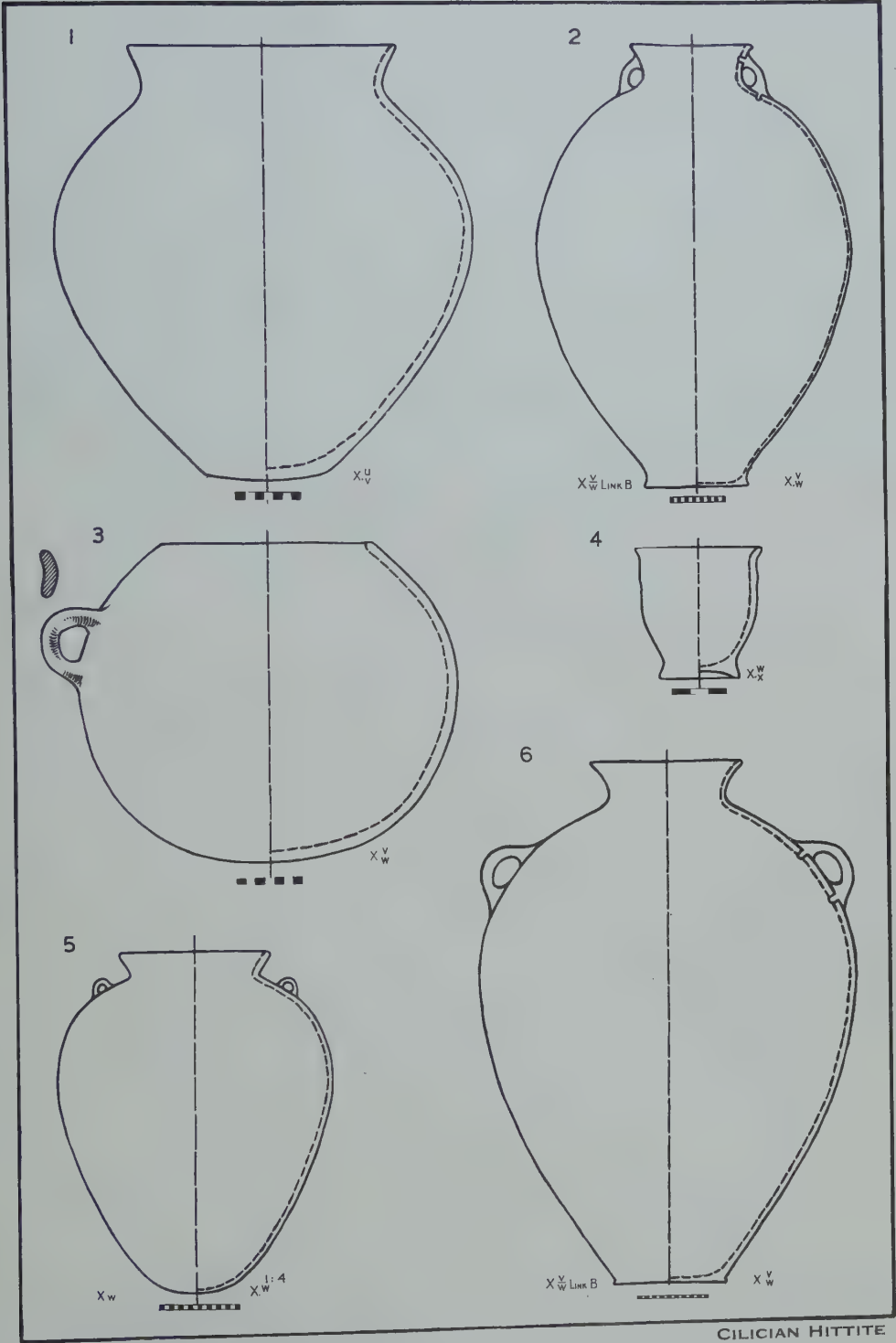
CILICIAN HITTITE



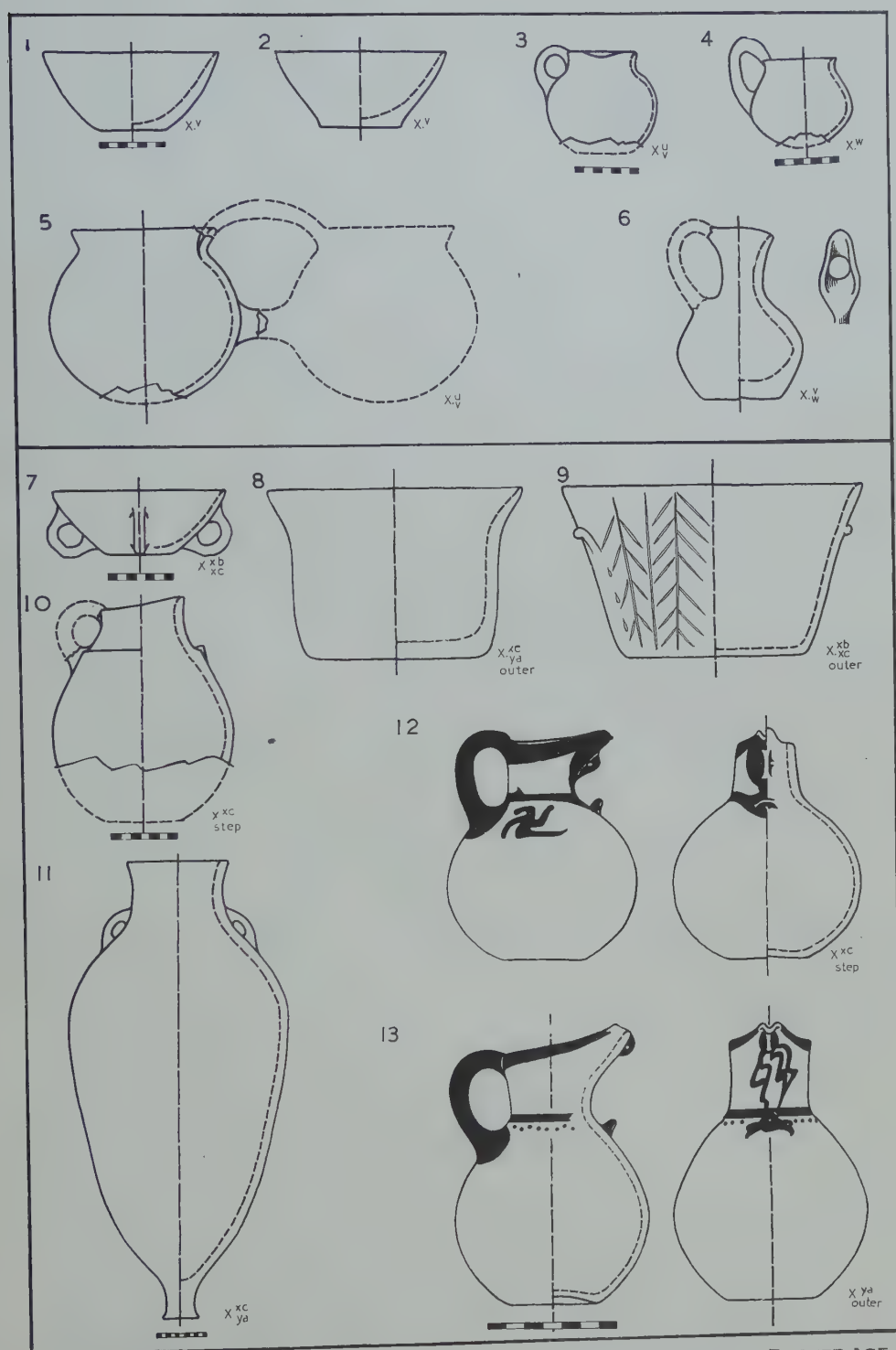
MERSIN 1937-38

BRONZES FROM LEVELS IX-XI

CILICIAN HITTITE

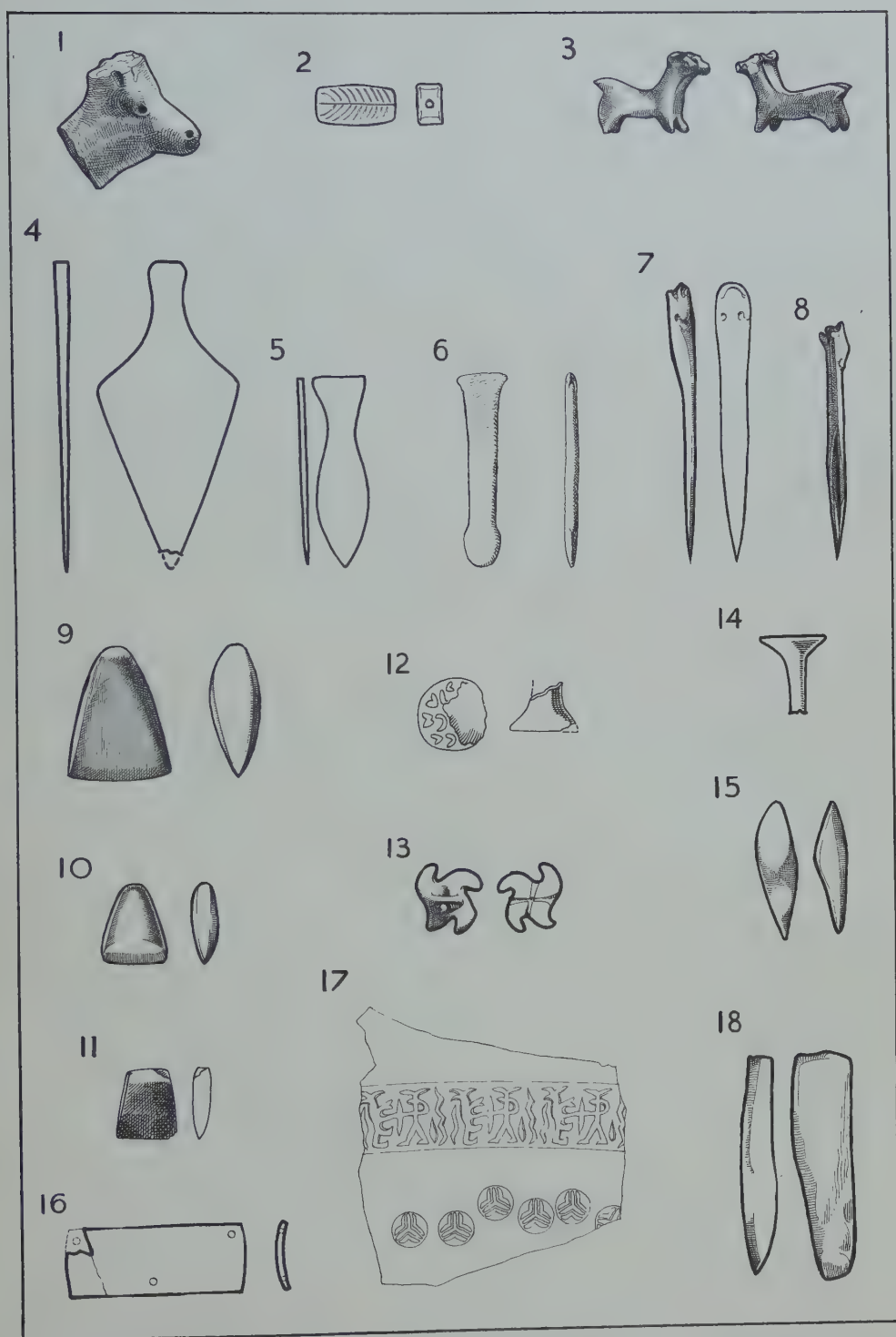


LARGE VESSELS FROM LOW LEVELS IN TRENCH X



MERSIN 1937-38

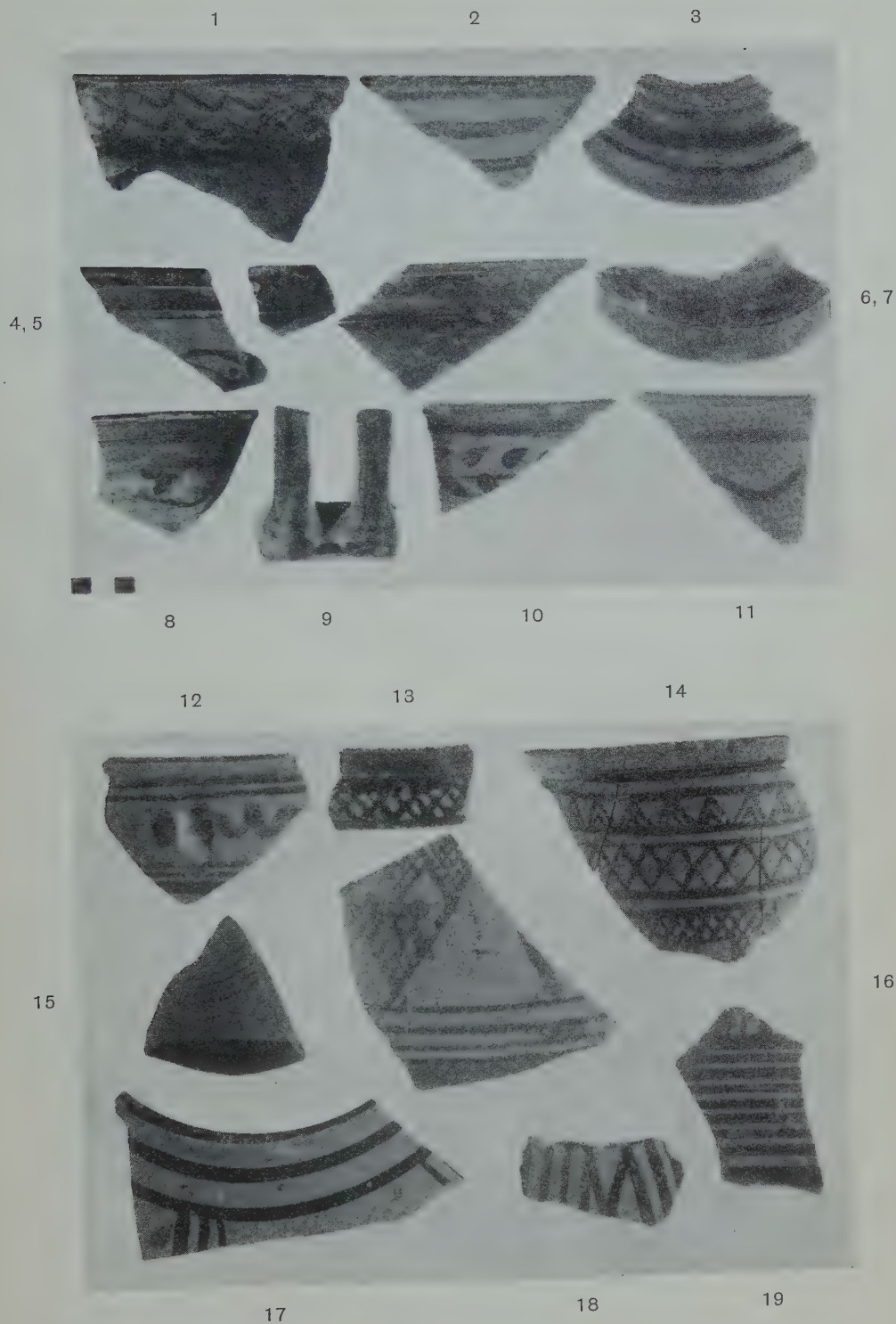
CILICIAN HITTITE & EARLY BRONZE AGE
TWO GROUPS OF POTTERY FROM LOW LEVELS IN TRENCH X



MERSIN 1937-38

EARLY CILICIAN HITTITE

MISCELLANEOUS SMALL OBJECTS FROM TRENCHES X AND A



MERSIN, 1937-38.
East Greek Wares of various periods.

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11



13

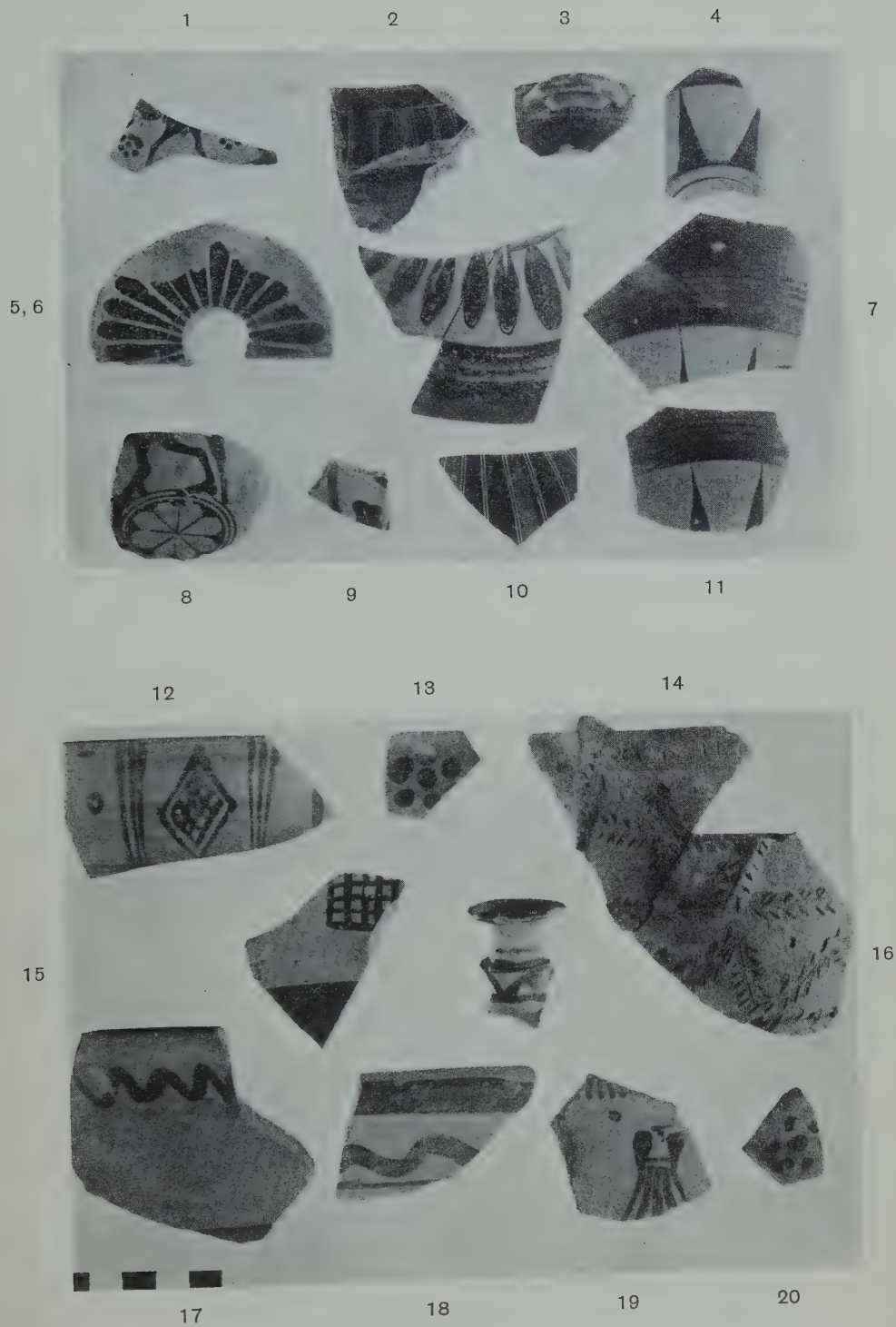
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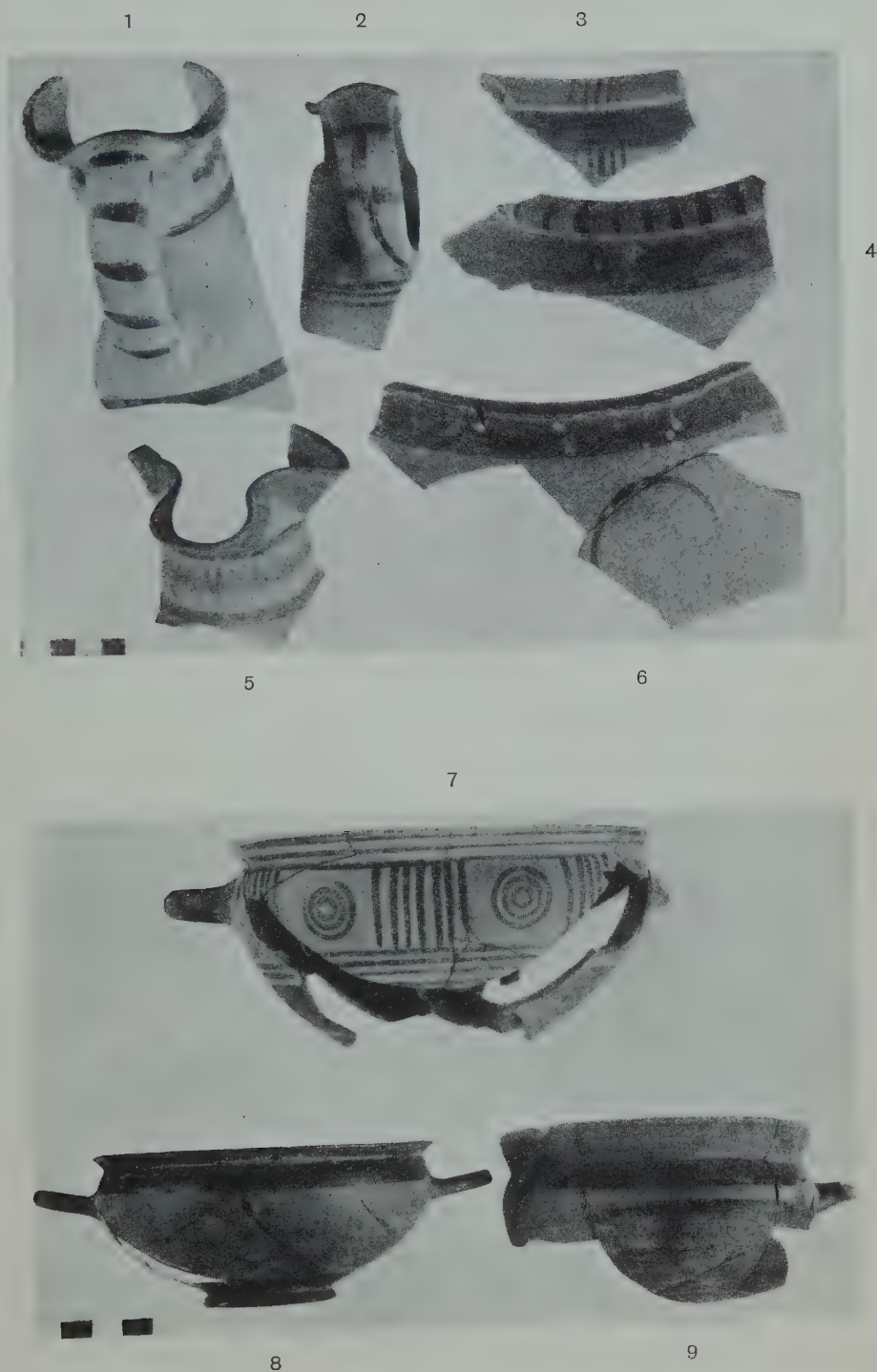
16

MERSIN, 1937-38.
Camiran Wild Goat Style.



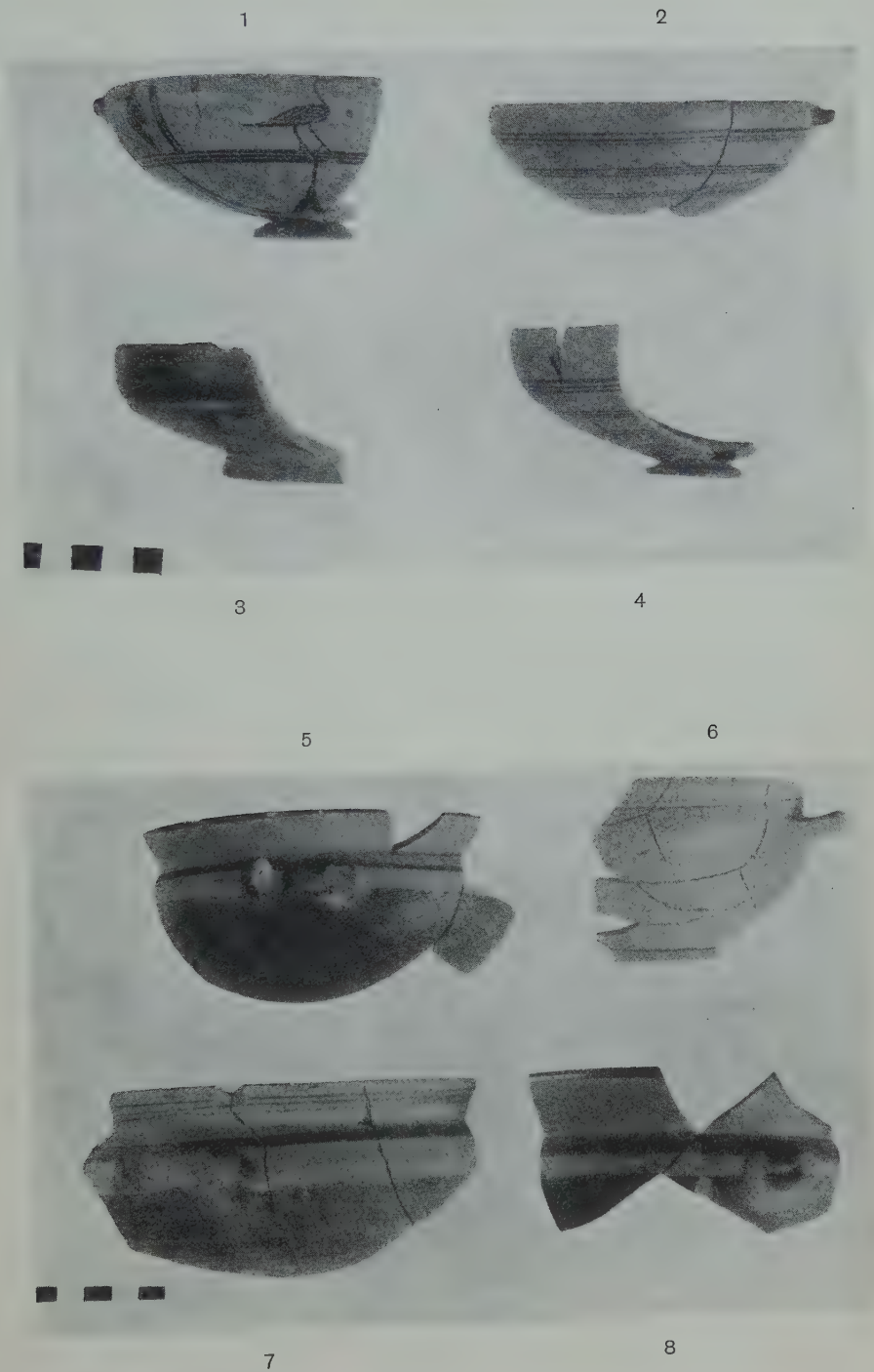
MERSIN, 1937-38.

Proto-corinthian, Corinthian, Cretan, Fikellura, 'Ionian Bowl', and other Fabrics.



MERSIN, 1937-38.

Geometric, 'Ionian' Bowls and Ionic 'Common Wares.'

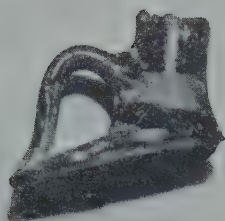


MERSIN, 1937-38.
Bird-bowls, One-handled Bowl, and 'Ionian' Bowls.

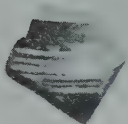
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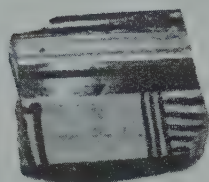
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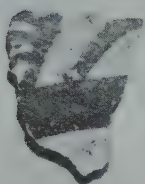
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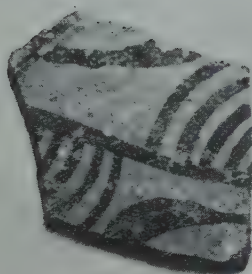
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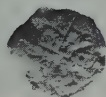
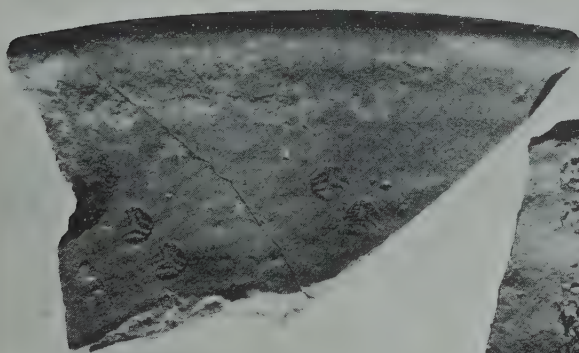
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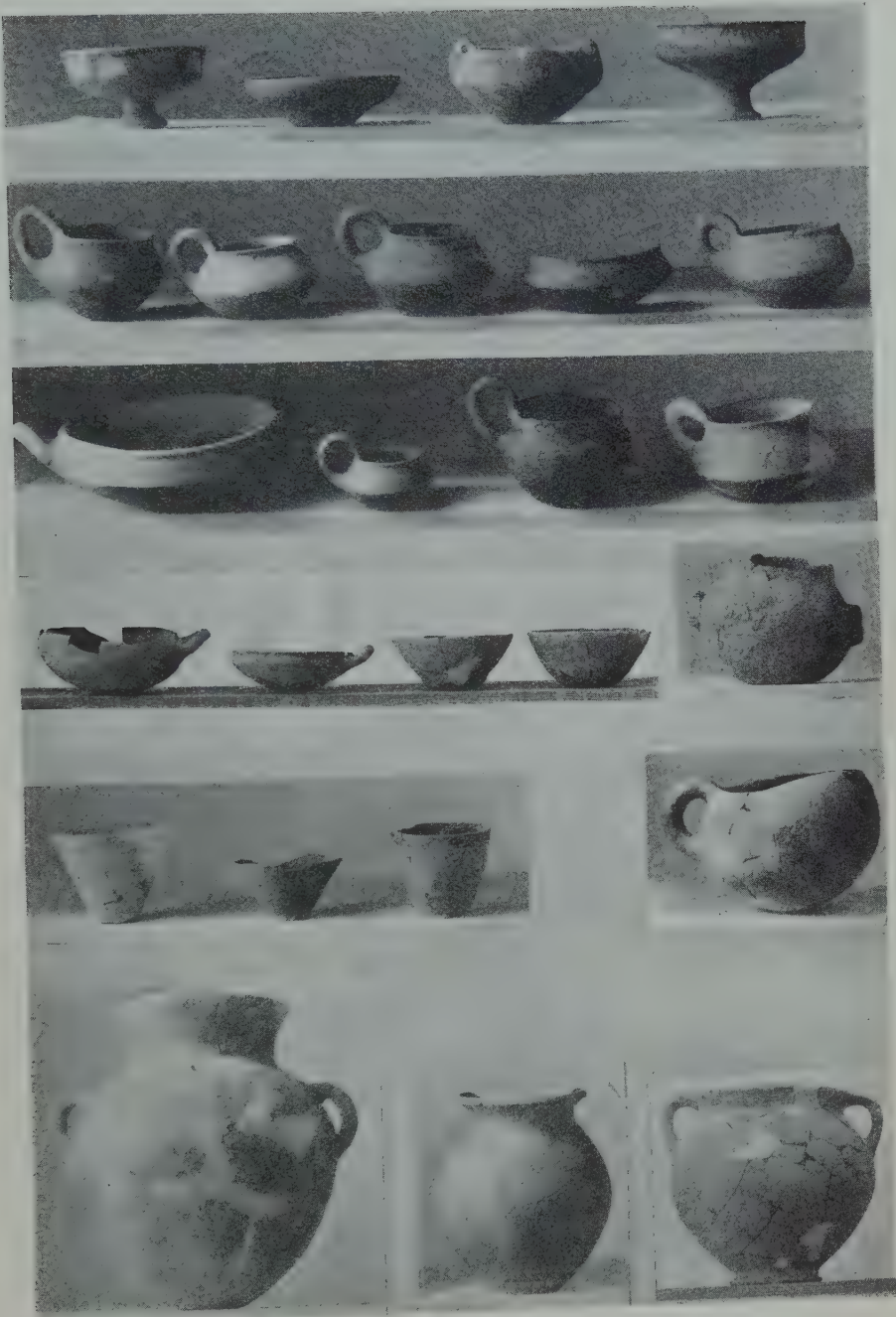


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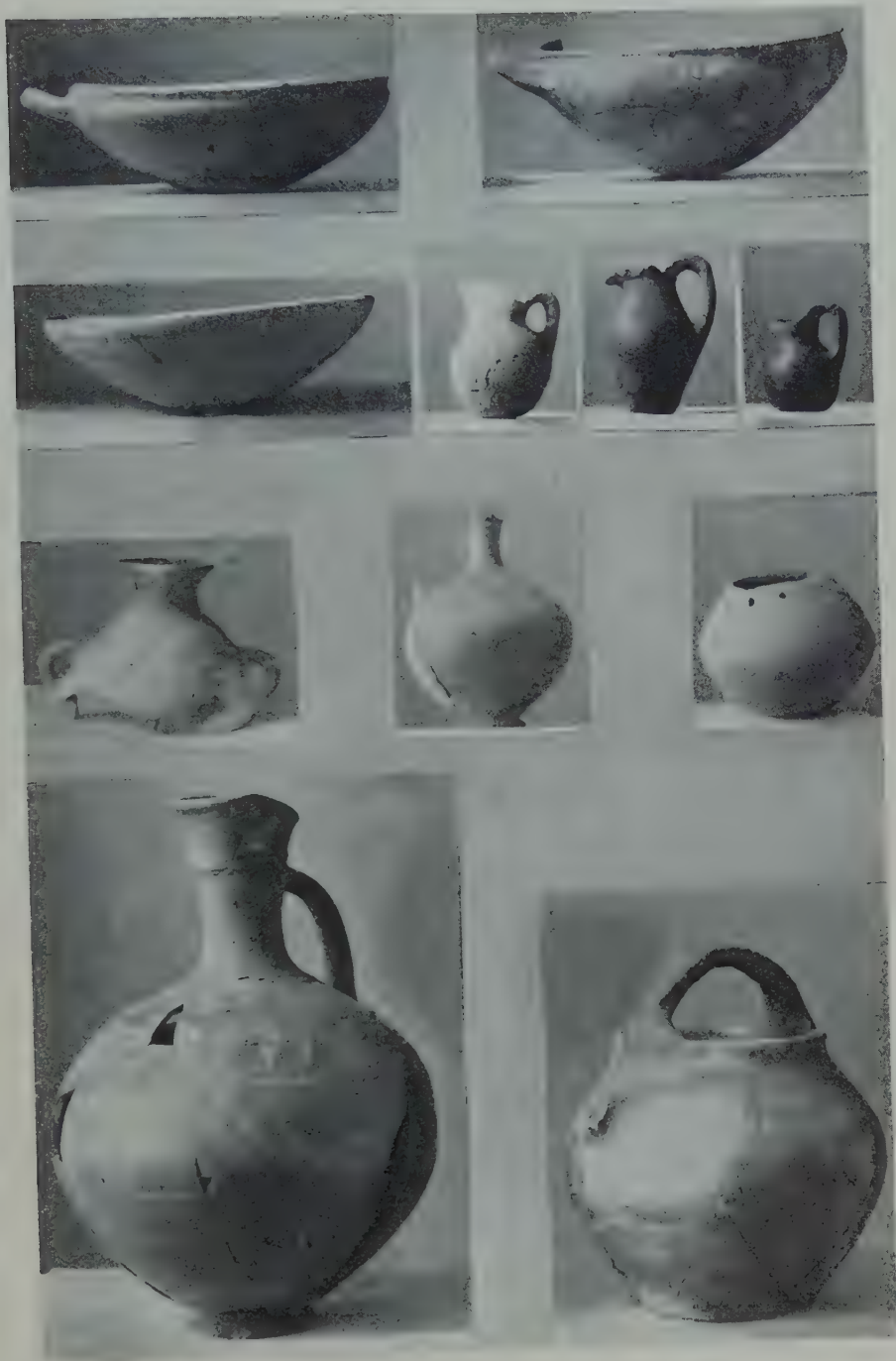
MERSIN, 1937-38.

(a) Mycenaean Wares.

(b) Seal Impression in Jar-fragments from a Hittite Terrace.



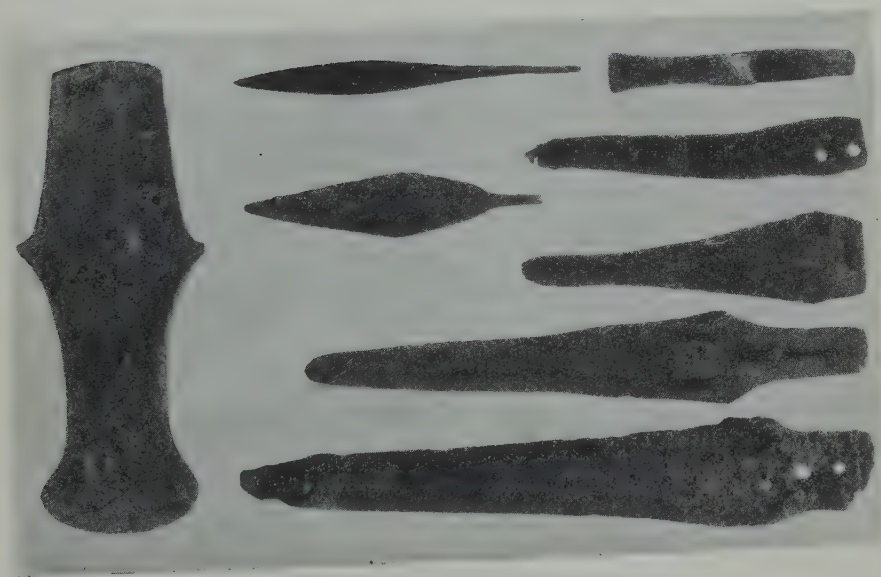
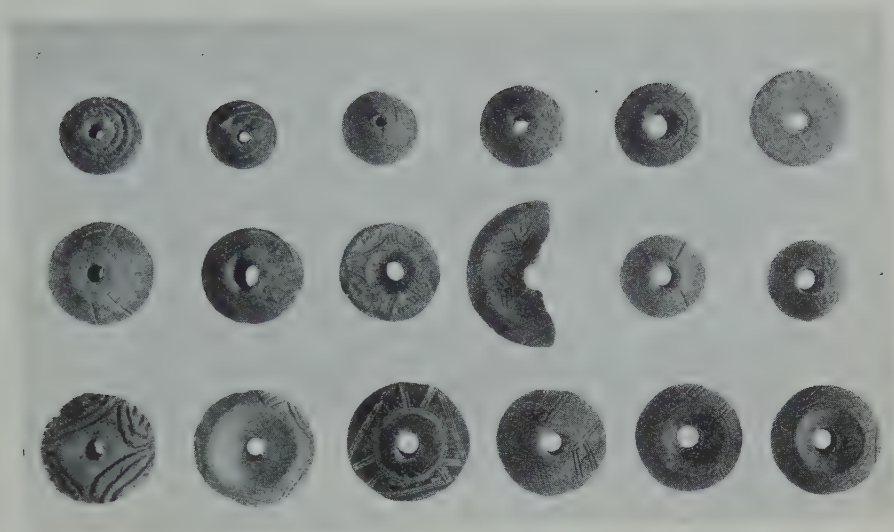
MERSIN, 1937-38.
Pottery of the Cilician-Hittite Period.



MERSIN, 1937-38.
Pottery of the Cilician-Hittite Period.



MERSIN, 1937-38.
Hittite Fortress.



MERSIN, 1937-38.

- (a) Whorls of Cilician-Hittite Period.
(b) Bronzes of Cilician-Hittite Period.

CHALCOLITHIC PERIOD : SUPPLEMENTARY NOTE

We publish in Fig. 5 some fragments of a rare fabric, tending to be trichrome in finish, decorated with alternating jagged and painted triangles, the latter sometimes filled with paint and at other times outlined only. Associated with these features appear also highly burnished red portions, but the specimens are unfortunately too fragmentary to

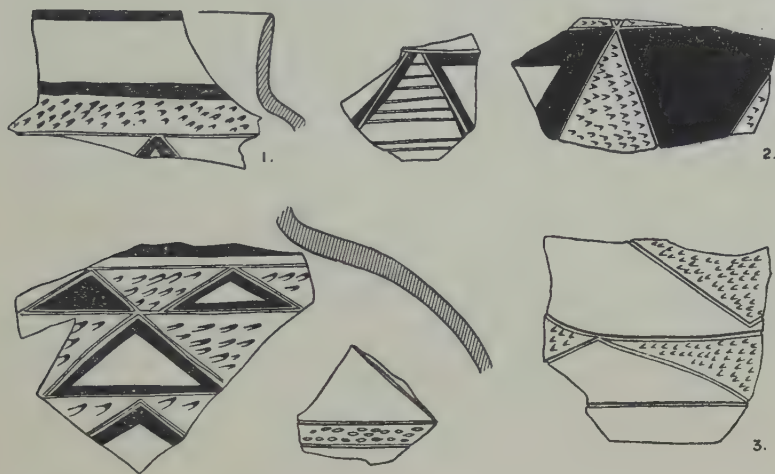


Fig. 5.—FRAGMENTS OF BOWLS WITH JAGGED DECORATION. (Scale 1:4.)

- (1) Reddish clay, cream slip, black paint.
- (2) Red clay, buff slip, black paint.
- (3) Brown clay and slip. Incised and jagged decoration.

be reconstructed, though it may be recognized that they tend to be globular in shape with rather high and slightly everted rims.

Provisionally, in general, it may be worthy of mention under the circumstances of the day, that our chalcolithic Levels XV and XVI seem clearly to be linked by an identical beaker and architectural features with Levels XIV and XV respectively at Tepe Gawra.¹ The contacts with Tell Halaf in Level XVI, with El Ubaid in our Level XV and with Uruk in our Levels XIII-XIV have been already noted (*Annals*, XXVI, p. 45).

A possible link with the west also seems to appear in our topmost

¹ See *A.S.O.R. Bulletin*, no. 70, p. 5, fig. 2 (left); and no. 66, p. 15, fig. 9.

chalcolithic Level (XII) and may be noted provisionally. The white on black fabric characteristic of this level appears to be identical with fragments (of which specimens may be seen in the Archaeological Museum at Cambridge) of Neolithic I from northern Macedonia, a relationship which would point to a date about 3000 B.C. for the origins of European civilization.

REVIEWS

Prehistoric Macedonia: an Archaeological Reconnaissance of Greek Macedonia (West of the Struma) in the Neolithic, Bronze and Early Iron Ages. By W. A. HEURTLEY, O.B.E., M.A., F.S.A. Cambridge University Press, 1939. £3, 3s.

Kerameikos: Ergebnisse der Ausgrabungen. Erster Band. Die Nekropolen des 12 bis 10 Jahrhunderts. Von WILHELM KRAIKER und KARL KÜBLER, mit einem Beitrag von EMIL BREITINGER. Archäologisches Institut des deutschen Reiches. Berlin: Walter de Gruyter & Co., 1939. RM. 65.

These two books deal with Greece before the age of written history: Mr. Heurtley's subject is Prehistoric Macedonia; while Dr. Kraiker and his collaborators treat of Attica from 1150 to 950 B.C. as revealed by the graves of the Kerameikos. Yet at one important point the two works touch and seem to demand joint consideration.

Mr. Heurtley has done a very useful piece of work in presenting in one volume the facts ascertained by his eight years' testing of Macedonian sites. And to his account of the facts, the excavations and soundings, and the finds he adds an interesting summary of the conclusions to which these lead him. He is concerned to argue that archaeologically Greek Macedonia looked to the south rather than to the north as has hitherto been assumed. The only exception to this that Mr. Heurtley is inclined to admit till the beginning of the Iron Age is the invasion before the Late Neolithic period by a people from the Middle Danube area, who occupied the sites south of the Haliakmon settled by Early Neolithic incomers from Thessaly. The Early Bronze Age in Macedonia was introduced from Anatolia by a new race of probably Aryan-speaking people who landed in Chalcidice not long after 2500 B.C. and spread thence over Central Macedonia. Their culture, which eventually spread southwards into Thessaly, developed on its own lines through the Middle and Late Bronze Age without experiencing many external contacts, though in the Middle period Minyan of the southern type obtained a footing in Chalcidice. The influx of Mycenaean pottery in the Late period, which after the first imports seems to have continued to be made locally, scarcely affected the native pottery. The Iron Age was heralded by an incursion of Lausitz people to the Axios valley. These did not bring with them Proto-Geometric pottery, which had

meanwhile arisen in the south, and its presence in Macedonia is evidence for a continuation of the Aegean connection that lasted long enough to allow the local potters to take over this style with its compass-drawn concentric circles. After this Macedonia relapsed into isolation, for Proto-Geometric lingered there undeveloped till communications were again opened with the south about 600 B.C., as is shown by the Corinthian sherds found at Vardarophtsa.

The book is well arranged, Part I dealing with the excavations and soundings, Part II containing an account of the finds and Mr. Heurtley's conclusions, while Part III is an illustrated Catalogue of the vases and objects found arranged by sites under periods. The illustrations are admirable though occasionally on the small side, but the book is spoilt as a book by the use of leaded paper throughout, a necessary but deplorable consequence of the system of mingling text and half-tone illustrations.

The first volume of the publication of the excavations in the Kera-meikos undertaken from 1927 onwards, dealing with those graves which from their ceramic content are classed as sub-Mycenaean and Proto-Geometric, is in form a model of what such a publication should be. The records are duly set out and the accompanying illustrations, perhaps the most important part of such a production, are excellent. They consist of 92 collotype Plates (15 of which are of skulls) which are admirable both in photography and reproduction.

Part 1 by W. Kraiker deals with the finds north of the Eridanos, including, Sections I and II, the Sub-Mycenaean cemetery, and, Section III, the Proto-Geometric finds, and in Sections IV and V he sums up his conclusions.

Part 2 is an account by K. Kübler of the Proto-Geometric cemetery south of the Eridanos; while Part 3 by E. Breitingner contains a study of the skeletons from the Sub-Mycenaean graves and of the burnt remains from the Proto-Geometric amphorae.

In Dr. Kraiker's two sections devoted to a historical survey there is much of interest. But he is in difficulties from the beginning because he dutifully accepts the view that the rulers of Mycenae in Late Helladic days were the Achaeans of Homer and went down before the inroads of the Dorians. This is the orthodox view and is now so fully accepted that it may be said almost to have attained to the status of catholic truth. But this view, according to which the Geometric age should be wholly Dorian, presents many difficulties to the man who has to interpret the strength of the Geometric culture of Attica, a state which was traditionally a bulwark against the Dorian.

It is at this point that these two books touch, namely, where they treat of the development of Proto-Geometric. This for Mr. Heurtley is but one point in many, while for Dr. Kraiker it is perforce the main subject of his treatise. He puts forward the old 'Bauernstil' theory, on which the Achaean peasant driven from his Mycenaean home by the Dorian invader and coming to Attica (having incidentally learnt to burn his dead

on the way) was able, being set free from the domination of his kings, to develop his long-dormant memories of Middle Helladic decoration and make Attic Proto-Geometric. For Mr. Heurtley Proto-Geometric, like Topsy, 'just grewed.' 'Recent excavations in Ithaca,' he says, 'suggest that Proto-Geometric developed directly and without external influence from the latest Mycenaean.'

Now the break at the beginning of the Geometric age is at first glance the sharpest and most definite in the whole history of ceramics in Greece from the Early Helladic period downwards. Yet to neither of our authors is it evidence of a new presence in Greece. Their reasons must be weighty, for the difference between Early and Late Macedonian Neolithic on which Mr. Heurtley relies to bring in his Danubians is not so obvious, nor is the Middle Helladic incursion so sharply marked. Since the change in ceramic style is accompanied by the new funerary practice of incineration and the new use of iron, it would be so much easier to believe that all three are the mark of an invader. And if that invader were Homer's Achaeans, much of Dr. Kraiker's embarrassment would disappear. But we imagine that the weight of the evidence must be against any theory that would so simply explain the presence of Geometric in non-Dorian Athens.

J. P. DROOP.

La Neuvième Campagne de Feuilles à Ras Shamra-Ugarit. (Printemps 1937.) Rapport sommaire par CLAUDE F. A. SCHAEFFER suivi d'études sur les textes et inscriptions par R. DUSSAUD, CH. VIROLLEAUD, E. DHORME et A. GUÉRINOT. Paris: Paul Geuthner, 1938. 125 frs.

The ninth campaign at Ras Shamra was devoted to work in the NE. and NW. corners of the Tell. In the former area six funerary cellars built beneath the houses were found intact and provided valuable information for the history of Ugarit in the period corresponding with the end of the Middle Kingdom and the rule of the Hyksos in Egypt. The period was one of great prosperity for Ugarit, and this leads to the idea that the centre of the expansion, which southwards led to the domination of Asiatics in Egypt and northwards brought about the disappearance of the first Hittite empire, should be sought in N. Syria. It would seem, then, that the Hyksos movement was more than a local disturbance affecting only Egypt and Palestine. One of its results was to interrupt the commercial relations between Crete and Ugarit as it did between Crete and Egypt, and the place of original Cretan wares was taken by locally made imitations.

In the NW. corner of the Tell were unearthed parts of a large building of a type hitherto unknown in Syria or Mesopotamia and calling to mind rather the Aegean palace. It seems to have been sacked and burnt at the close of the fifteenth century. Close to it were the remains of a sanctuary, of which it is hoped to be able to establish the date, which produced two statuettes in bronze that had been gilt, a standing god

and a seated goddess, and a magnificent battle-axe with iron blade and a bronze socket ornamented in relief with two lions' heads and the fore-part of a boar, of which the fur and bristles are indicated by inlaid gold wire.

The account is amply illustrated with plans, line drawings and photographs, reproduced both in half-tone and collotype, and may be called a model of the interim report.

J. P. DROOP.

Etruscan Perugia. By CHANDLER SHAW, Ph.D. The Johns Hopkins University Studies in Archaeology, No. 28. Baltimore: The Johns Hopkins Press. Oxford: Humphrey Milford, 1939. 12s. 6d.

This is a painstaking and well-documented compilation of what is known of Perugia as an Etruscan city. The only omission would seem to be a map of the town and the adjacent cemeteries.

The best chapter is perhaps that on 'the Necropolises and the cult of the dead,' where it is interesting to read of distinctions in lettering and spelling which distinguish Perugian sepulchral inscriptions from those of its neighbour Clusium.

J. P. DROOP.

The Cambridge Ancient History. Volume of Plates V. Prepared by C. T. SELTMAN. Cambridge University Press, 1939. 15s.

'And still the wonder grew,
That one small head could carry all he knew.'

Goldsmith's lines inevitably occur to one on looking through the rich selection of pictures that has been made to illustrate the last two volumes of *The Cambridge Ancient History*. But the awestruck reverence with which one was inclined to regard Mr. Seltman's encyclopaedic survey gives way to a feeling of something like relief on finding from the Preface that 'the volume is indebted to the writers of the several chapters concerned for the selection of the subjects illustrated.' The selection is, we think, very good and does 'give a general impression of the flow of art during nearly three centuries.'

The selection deserves all praise but not so the production. This is the fifth volume, so that it seems hardly worth while to repeat what must have been said before, that the production of these pictures is not worthy of the learning and taste that went to their selection nor of the history which they illustrate. That history is worthy of collotypes, and in any case a large number of these photographs are reproduced on too small a scale. The same selection of pictures set into half as many plates again would not have made a volume unbearably thick and would have avoided the painful impression of skimming that we get on turning these pages.

J. P. DROOP.

Ur Excavations. Volume V. The Ziggurat and its Surroundings. By Sir LEONARD WOOLLEY. Publications of the Joint Expedition of the British Museum and of the University Museum, University of Pennsylvania, Philadelphia, to Mesopotamia. Printed at the University Press, Oxford, 1939.

It is perhaps not fair for the complete layman in Mesopotamian archaeology to criticise an account that has been written by the expert for his normal public, who may be expected to know more than the A B C of the language in which he writes. Thus it is probably beside the mark to suggest that the book would be improved by the addition of a chronological table, for the author has a right to expect that his readers will not be reduced to the dates added as a kind of afterthought to some of the plans. But he has not the right to expect that we shall know that his period numbers are the wrong way up, and it is not only the layman who will complain of being puzzled—quite unnecessarily—in the early pages until it dawns on him that ‘Archaic II’ is an earlier period than ‘Archaic I.’

One hesitates to demand an addition to the numerous and admirable illustrations, but a map showing the position of the Ziggurat Terrace in relation with the Temenos and the walled town would assist the appreciation of the military importance of the Ziggurat and of the author’s mediaeval analogy of keep, inner bailey and outer bailey.

Work on the Ziggurat which was ‘likely to have little but architectural interest and to be barren of objects’ could only be a side-issue for an expedition financed by two museums, and has been carried out piecemeal over a period of eleven years. It is clear that the work has gained greatly by this enforced ‘ca’ canny.’ For in explaining the causes that misled him into producing the reconstruction of the latest form of the Ziggurat, that of Nabonidus, published in 1925, which he now tears up, Sir Leonard says, ‘We had then practically no experience of other Mesopotamian brickwork, and no criteria whereby we could identify unstamped bricks,’ but to read the present account is to realise that this deficiency in experience has been amply made up. This is proved by the account of the buildings in the Ziggurat Terrace in which eight periods can be discerned, beginning with remains of a terrace of a Ziggurat probably of the Uruk period, and ending with the work of the Neo-Babylonians, giving a clear report of what was found belonging to each period, and of what can be deduced as having existed; work which could not have been done *without* an acute appreciation of the different types and sizes of bricks used by the different builders.

In dealing with the Ziggurat itself the excavator was handicapped in the work of investigating the earlier structures by the necessity of preserving the later. Thus the Ziggurats of the First Dynasty (Archaic I) and of the preceding Archaic II period, the very beginning of the ‘Plano-convex’ or Early Dynastic period, are entirely unknown, being buried beneath that of the Third Dynasty; and the rebuilding by Nabonidus

stands in the way of a fuller knowledge of what Ur-Nammu built fifteen centuries earlier. Yet enough of it is left to 'constitute evidence for a reconstruction of the building which is gratifyingly accurate as regards its main lines,' and the book contains nothing better than the marshalling of the evidence on which the original state of Ur-Nammu's Ziggurat has been worked out, unless it is the acute reasoning by which 'weeper-holes' in the wall of the lower stage (but not in the similar wall of the second stage) are explained by the presence of a sacred grove at either end of the first platform of the Ziggurat (a grove which existed somewhere and for which there was no room on the Terrace) and the necessity of letting the water that the trees must receive drain away from the brickwork beneath.

In dealing with the remodelling of the Ziggurat by Nabonidus Sir Leonard explains how he was misled into his erroneous reconstruction, how he gradually came to believe and then proved that it must be wrong, all as a preliminary to setting forth the work on which his new reconstruction is based. This 'which seems to be imposed by the nature of the scanty ruins which survive agrees well with the Herodotean account of the contemporary building.'

Earlier restorers had been compelled to try to reconcile an early ground plan with the description of a later building without knowledge either of the angle of the slope of the outer walls or of the gradient of the stairs. Sir Leonard's excavation has provided these essential data, and has shown that, as was likely to be the case, the early building was very different from the later.

The book is beautifully produced. The plans and architectural drawings, particularly of the Ziggurat itself, are admirable in clarity and execution, and the sixty-three collotype plates, reproducing almost double the number of photographs, are excellent both for reproduction and photography. If one did allow oneself a criticism it is that in some cases the shadows are over-violent, a fault which the late Professor Peet used to avoid in Egypt by doing his photography just after sunset.

J. P. DROOP.


Fouilles à Saqqarah : Le Monument Funéraire de Pepi II. Tome II : Le Temple. By GUSTAVE JÉQUIER. Service des Antiquités de l'Égypte, Cairo, Imprimerie de l'Institut Français d'Archéologie Orientale, 1938. Pp. 74, Plates 109, with 9 figures in the text. P.T. 350.

In his review of *Le Monument Funéraire de Pepi II*, tome I (*Annals*, XXIV, p. 171) the present writer expressed the hope that the volume dealing with the funerary temple would soon appear, as it promised to contain material of such archaeological and artistic importance. He now feels bound to say in all sincerity that the contents of this new publication surpass his most sanguine expectations, for as Monsieur Jéquier, speaking of the royal funerary temples of the Fifth and Sixth Dynasties, points

out (p. 3), 'le temple de Pepi II . . . est le seul dont on ait retrouvé non seulement le plan, mais suffisamment de fragments du décor sculpté pour pouvoir reconstituer, avec de grosses lacunes il est vrai, mais de façon certaine, presque tous les grands tableaux du sanctuaire et des deux salles voisines, soit à peu de chose près la totalité d'un ensemble d'autant plus précieux qu'il est unique jusqu'ici et qu'il constitue pour nous le premier document précis sur le culte funéraire des rois à la fin de l'Ancien Empire.'


This volume is concerned with what Monsieur Jéquier calls the 'enceinte sacrée,' and especially with its mural decorations. The third will be devoted to the approaches to the temple, *i.e.* the valley-gateway, causeway, outer courts and magazines. It is good news to hear that Monsieur Jean-Philippe Lauer is to be responsible for the fourth volume, which will deal with the architecture of the whole of Pepi II's funerary monument and with all the technical problems which the study of the ruins has raised. Furthermore, archaeologists will be glad to learn that all these buildings are being carefully and judiciously restored and that the fragments of reliefs, instead of being regarded as museum pieces, are, as far as possible, being replaced in their original positions on the walls (p. 4).

Of the fine taste and delicate technique of the court-sculptors of the late Sixth Dynasty the author writes as follows: 'L'époque à laquelle nous reporte le monument de Pepi II est une des plus tragiques de l'histoire d'Égypte, celle d'une civilisation millénaire en train de s'écrouler. . . . En cette fin de dynastie, l'art est également, à juste raison, considéré comme en pleine décadence, aussi est-ce une véritable surprise de rencontrer dans les bas-reliefs du temple de Pepi une série considérable et parfaitement homogène de morceaux de sculpture qui peuvent aller de pair avec les meilleurs tableaux de la Ve dynastie: dans les ateliers royaux tout au moins, la tradition artistique s'était maintenue, intacte et vigoureuse' (p. 4). The truth of this statement is well exemplified in the photographs reproduced on Pls. 49 and 91.

An outstanding architectural feature of the pyramid is the stone cincture (ceinture), some 6.50 m. wide, built all round its base, and presenting the appearance of a pedestal such as appears to be figured in the hieroglyphic sign  (pp. 6 f.). This constructional peculiarity seems to have been imposed by special circumstances—some weakness in the facing—and is to be seen in no other pyramid hitherto excavated.¹

Of some interest to students of Egyptian religious ceremonial are the three tanks in the northern court (p. 8). They, no doubt, contained the water in which the priests performed their ablutions before taking part in the funerary liturgy.

It is suggested (p. 9) that the small pyramid erected in the court

1. I venture to suggest that in the hieroglyph , since it displays that form already in the Fifth Dynasty, the apparent basis or pedestal represents not a 'cincture' but the great surrounding wall enclosing the whole sacred precinct.

south of the temple is 'un symbole solaire où l'on déposait une fois pour toutes quelques offrandes alimentaires destinées à assurer la transmission de la nourriture journalière au défunt par l'intermédiaire du grand dieu.' One feels tempted to compare it, however, with the *masṭabah* erected on the great enclosure-wall of the Step-pyramid, in the burial-chamber beneath which, so it has been suggested, was laid the canopic box containing King Djoser's internal organs.

As is pointed out (p. 14), the relief of the king smiting a Tjeḥenu Libyan closely resembles the scene engraved on the well-known ivory tablet of Udimu (Den). A similar scene is almost certainly to be restored to the left of the representation of Libyan captives, booty, etc., in the funerary temple of Saḥurē^c (Borchardt, *Das Grabdenkmal des Königs Saḥu-re*^c, II, Pl. 1).

With regard to this relief depicting the triumphant Pepi, his captives and the spoils of war, Monsieur Jéquier is very likely correct when he says (p. 14): 'L'identité dans les figurations et même dans les noms propres, des tableaux de Sahourâ et de Pepi, dont l'un est postérieur à l'autre de près de deux siècles, prouve de façon évidente que la scène de Pepi n'est pas historique et n'a aucunement la prétention de représenter une véritable campagne contre les Libyens. Il s'agit soit d'une copie d'un monument plus ancien, tel que celui de Sahourâ, soit plus probablement d'un cliché d'atelier, appartenant à la collection des tableaux utilisables pour la décoration des temples funéraires royaux, décoration qui . . . représente non les événements réels de la vie terrestre du roi auquel le temple est consacré, mais la vie idéale d'un pharaon, telle qu'il doit la vivre dans un autre monde.' But what he says about the date of origin of these clichés perhaps needs some modification in view of Sethe's observations in *ZÄS* 52, pp. 57 f.

Probably the most important and interesting of all the reliefs reproduced in this volume is that depicting the pole-climbing ceremony (pp. 17 ff., Pls. 12 ff.), of which this is the earliest representation yet found. All other examples date from the New Kingdom or the Ptolemaic period. The author is surely correct in maintaining that the pole-climbers are Egyptians and not, as has hitherto been supposed (because of the ostrich feathers in their hair), Libyans.



The hunting-scene on the north wall of the vestibule (p. 32, Pls. 41 ff.) is most unusual in its composition, so entirely unlike the corresponding relief in the funerary temple of Saḥurē^c. If the suggested restoration showing the king smiting an oryx with a mace is correct, is this slaying of an oryx (a Sethian animal) to be regarded as a ritual act, a counterpart, so to speak, of the slaying of earthly enemies depicted on the opposite wall (Pl. 36)? If so, the killing by the king of an oryx caught in the chase is here given the same mystical significance as is assigned to his sacrifice of it and other animal victims in the temple-reliefs of the Ptolemaic period.

Well worthy of notice is the remarkable battle-axe carried by the official Tjety (p. 37, Pl. 46).

The suggestion that the four ape-divinities on the west wall of the antechamber (p. 44, Pl. 50) depict the Ogdoad of Hermopolis, and that the goddess following them is *Wnt*, is distinctly attractive. On the south wall of this room is to be found the earliest known mention of Seth, lord of *Ssw* (p. 39, Pl. 46). As Monsieur Jéquier remarks (p. 49), the 'Soul (*b*) of Horus' and the 'Soul of Seth,' who appear on the north wall of the same apartment, may well be the 'Two Souls who preside in the House of the Master(s) of (the King's) Largess' depicted in a relief from the funerary temple of Saḥurē^c (see Borchardt, *op. cit.*, II, p. 97).

Just a few suggestions and corrections.

The name of the 'petit objet rectangulaire aux côtés incurvés' (p. 15) is not *nemes* but *mks*. Furthermore it is not 'd'usage inconnu' but was a case containing the deed or instrument entitling the king to occupy the throne and possess the land.¹



Sethe long ago pointed out that the words addressed by the musician-goddess (*Mrt*) to the king are to be translated not 'Come, bring,' but 'He comes who brings' (p. 20). There is surely no justification whatever for connecting the name *Mrt* with the element *mri* in *T*-*mri* 'Timuris' (Egypt). When propounding the view that *Mrt sm*^c and *Mrt t*-*mḥw* are personifications of Upper and Lower Egypt, Monsieur Jéquier overlooks the *Mrt*-goddess' close association with music and her later identification with the throat or gullet (see A. M. Blackman, *JEA*, 7, pp. 8 f.; 22, p. 105). He however rightly points out that in the earlier representations of the goddess she stands on a pedestal decorated with the sign , and that this pedestal is only at a later date replaced by . Accordingly what is said in *JEA*, 7, p. 9, about the connection of this goddess with the 'House of Gold' (the sculptor's workshop) is probably to be eliminated. Should not the draughtsman when restoring *Mrt*'s figure have given her a vulture head-dress and a long curled lock of hair hanging down her back (see Borchardt, *op. cit.*, II, Pl. 22) ?

On p. 21, l. 16, read        .

It ought to have been pointed out (pp. 34 ff.) that the reliefs in the antechamber closely resemble some of those in the funerary temple of Saḥurē^c reproduced in Borchardt, *op. cit.*, II, Pls. 19-31.

Surely the courtiers are not wearing 'une calotte étroite' (p. 38), but have closely cropped heads.

It should have been noted (p. 39) that Khnum also appears as 'lord of Hermopolis' on the Cairo M.-K. Stela No. 20025 (see Badawi, *Der Gott Chnum*, pp. 43 f.).

Since *Dw*-*wr* (p. 51) and probably also 'I}-*ks* (a god of very rare occurrence) are connected with the royal toilet, one wonders whether  ,

1. See Kees, *Re-Heiligtum*, III, p. 7 with n. 2; Bissing-Kees, *Untersuchungen zu den Reliefs aus dem Re-Heiligtum des Rathures*, I, pp. 85 ff.; Selim Hasan, *Hymnes relig. du Moyen Empire*, p. 188; Chassinat, *Dendara*, II, p. 38, ll. 18-19.

the name of the divinity who stands behind them (Pl. 58), may not possibly be related to *hpt*, a word in Ptolemaic texts for the Upper-Egyptian crown (Chassinat, *Dendara*, III, p. 30, l. 13 ; p. 116, l. 9) ; see also *hpwt* (or *hpty* ?), the 'Double Diadem' (Chassinat, *op. cit.*, III, p. 69, l. 18).

In conclusion, Ahmed Effendi Yūsif is much to be congratulated on his reconstructions of the sadly shattered reliefs, the fruit of much hard work, great patience and careful observation. With regard to the artistic quality of his drawings he has certainly caught something of the spirit of the original sculptures. But can he not be persuaded to abandon the conventional method of indicating relief by the thickening of part of the outline ? This convention is unnecessary and the effect produced is displeasing. After all, these reliefs were originally painted or intended to be painted, and so the outline had far better be of uniform thickness. Yūsif Effendi's lines are so clean and steady and his technique so excellent that it is a pity that his work should in any way be marred.

A. M. BLACKMAN.

Cemeteries of Armant I. By Sir ROBERT MOND, LL.D., D.C.L., and OLIVER H. MYERS, with Chapters by T. J. C. Baly, J. Cameron, M.D., D.Sc., A. J. E. Cave, M.D., Suliman Huzayyin, J. W. Jackson, D.Sc., and the Rev. de Lacy O'Leary, and other contributions. The Egypt Exploration Society. Oxford University Press, London, 1937. Two vols. Vol. I, text, pp. xiv+300. Vol. II, pp. xi+Pls. LXXVIII. £1, 5s.

For the specialist in Egyptian archaeology this volume will doubtless prove to be a mine of information, the material which the authors have unearthed in the cemeteries of Armant and in the predynastic settlement being here discussed and examined in detail from every possible aspect by all manner of well-known experts, as can be seen from the imposing list of contributors on pp. xi-xii. It is, indeed, probably the most elaborate description of ordinary ancient Egyptian cemetery-material that has yet been published. Whether future excavators in Egypt will think it wise to repeat this no doubt instructive but costly experiment remains to be seen. Such a volume will, of course, appeal to a limited number of experts, but will certainly not prove attractive to the majority of those persons upon whose sustained interest in our branch of learning we egyptologists depend for the raising of the funds without which our excavations and other research work cannot possibly be carried on. No amateur, however keen, will read a book of this kind, a book in which even the professional egyptologist will sometimes find it difficult to see the wood for the trees ! The reviewer feels strongly that a number of the learned contributions and analyses should have appeared in scientific periodicals, not in a volume which, if the Egypt Exploration Society is to continue to flourish, must contain at least some sections that will interest the ordinary subscriber. Excavators about to publish might well take as their models Mr. W. B. Emery's admirable volumes dealing with the

results of his recent researches in the Archaic Cemetery at Şakkārah. They satisfy the expert and can also be appreciated by the amateur.

One of the many important sections in this book is the detailed description of the pottery of various dates found in the cemeteries. The need for a revised Predynastic Pottery Corpus is rightly stressed (p. 49). The archaeologist will welcome the chapter on beads, in which are discussed at length their typology, materials, colours and manufacture. It is interesting to learn (p. 23) that glass beads were possibly being made even in the Old Kingdom. Of outstanding value is Mr. S. A. Huzayyin's elaborate study of the flint implements found in the predynastic settlement (pp. 191-253). Much shorter, but in their way no less valuable, are Dr. J. W. Jackson's two reports, one on the human remains from the cemeteries (pp. 144 ff.), which include an 'Armenoid' skull of apparently predynastic date, and the other on the animal remains (pp. 254 ff.) from the above-mentioned settlement's kitchen-middens. It is pleasing to observe that when discussing the remains of pigs Dr. Jackson refers to Professor Newberry's article 'The Pig and the Cult-Animal of Set' (see *JEA* 14, pp. 211 ff.), the importance of which has, in the reviewer's opinion, hitherto been underestimated, but which here receives due recognition from a zoologist of high standing. Quite a novel feature, and what archaeologists may well find to be a useful contribution to their store of knowledge, are Dr. P. D. Ritchie's analyses of the pigments employed in coloured predynastic pottery (pp. 181 ff.).

The philological material contained in this volume is of no particular interest. Such as it is, it has been adequately dealt with by Mr. Colin Baly, Miss Drower, Mr. Fairman, Mr. Skeat and Professor Glanville. Mr. Myers did a good piece of work in purchasing and so saving from destruction the Coptic MSS. described by the Rev. de Lacy O'Leary (pp. 281 ff.). It is to be hoped that all those of real interest will be published.

Although he is no archaeologist, the reviewer nevertheless ventures to maintain, despite what Mr. Myers says to the contrary, that the sherds discussed in Chapter XVII are nothing but fragments of Nubian C-Group pots, which had been broken, and accordingly left behind, by some small band of Nubians who had wandered north, possibly to sell cattle or other commodities. This opinion, so the reviewer understands, is also held by more than one experienced archaeologist.

A. M. BLACKMAN.

Les Temples Immergés de la Nubie : Der Felsentempel von Bet el-Wali. By GÜNTER ROEDER. Pp. x+180, Pls. VI (coloured)+63, with 194 Figs. in text. Service des Antiquités de l'Égypte, Cairo, 1938. P.T. 385.

The appearance of this very complete description of the rock-temple of Bēt el-Wālī will be warmly welcomed by egyptologists who have been awaiting its publication for nearly thirty years. Of the reliefs which

cover the temple's walls the author supplies us with, for the most part, admirable photographs, supplemented where necessary by outline drawings in the text. It is most desirable, however, that some of the reliefs (see Pls. 15-34, 45 f.), in view of their ethnographical and historical interest, should eventually be drawn by an artist of the proficiency and experience of Mr. N. de G. Davies or Miss A. M. Calverley. The colouring of the wall-decorations, which in the inner hall and sanctuary is, by a lucky chance, remarkably well preserved, has been elaborately recorded, and so we are given a very fair idea of what a Ramesside temple looked like when its painted reliefs were intact. Every painted hieroglyph even has been separately drawn and its colours indicated. The six coloured plates, though somewhat crude, are by no means valueless.

Professor Roeder tells us that he could find no traces of an ancient town in the immediate neighbourhood of the temple, and observes also that there is no room there either for magazines and houses for the priests or for a temenos wall. He is therefore probably justified in maintaining that the temple of Bêt el-Wâli was never the chief sanctuary of Talmis, but rather an outlying place of worship to which the local inhabitants resorted on special occasions. What he says (pp. 154 ff.) about the four periods of construction (*Bauperiode*) is almost certainly correct in view of the evidence adduced. But surely he is mistaken when (p. 164, l. 22) he includes the scene shown on Pls. 17 and 18 among the 'high reliefs' of the first period (see p. 160) and when (p. 165) he assigns the cutting of the north and south doors in the west wall of the outer hall to the third period (see pp. 50 ff.). These statements can only be slips of the pen. The reviewer finds himself in agreement with most of Roeder's observations on the artistic qualities of the *en creux* reliefs of the second period (see, e.g., pp. 163 f.), but he must confess that the 'high reliefs' of the first period appear to him to be markedly inferior in grace and delicacy of technique to those decorating the walls of Sethos I's temple at Abydos, with which the author (p. 156) not unfavourably compares them.

Roeder is to be congratulated on the completeness of this record, which, seeing that he accomplished his task without any assistance whatsoever, must be regarded as a really notable achievement.

The text ends with a full bibliography, but why are there no indexes?

A. M. BLACKMAN.

The Ape in Antiquity. By WILLIAM OFFMAN McDERMOTT, Ph.D. The editors wish to offer their apologies to Dr. McDermott for the wrong title given to his book in the notice that appeared in the last number.

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